



## THE REPRODUCTION OF COLOUR





# The Reproduction of Colour

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FOUNTAIN PRESS

ENGLAND

Fountain Press  
Station Road, Kings Langley  
Hertfordshire, England

First Published 1957  
Second Impression (revised) 1961  
Second Edition 1967  
Third Edition 1975

© R W G Hunt 1975

ISBN 0 85242 356 X

*Text Printed in Great Britain by  
Headley Brothers Ltd, 109 Kingsway, London, WC2B 6PX  
and Ashford, Kent*

*Colour Separations by Crosfield Electronics Ltd,  
766 Holloway Road, London N19 3JG*

*Colour Printing by  
Tindall Press, Chelmsford, Essex*

*Bound in Great Britain by  
Mansell (Bookbinders) Ltd, Witham, Essex*

# Foreword

THE development of colour photography, colour television, and colour printing demands a very wide and deep understanding of the facts of colour mixture and colour perception. These methods of colour reproduction all have many interesting technical problems to solve, while physiologically, the processes in the eye and the brain exercise their own subtle influences on the visual appearance of a colour reproduction. Moreover, the final assessment of a colour picture calls for aesthetic as well as scientific appraisal.

Evidently, then, a book on the reproduction of colour requires a broad outlook on the part of the author, and Dr Hunt, with his understanding of the basic theory, his experience of commercial production, and his own contributions to fundamental research, is very well qualified to give a balanced and comprehensive account of the subject. This he has undoubtedly succeeded in doing, and in view of his original work on colour adaptation and the visual response, his comments on the subjective aspects of colour reproduction will command particular respect. However much we may regret that the requirements of a colour reproduction cannot be expressed in precise colorimetric terms, we have to recognize that engineering concepts alone are not enough.

The publication of this book will give much pleasure to Dr Hunt's colleagues and friends, and especially to those who have had the privilege of listening to him present a paper or deliver a lecture, for the orderly presentation of his material and the clarity of his thought on such occasions deserve, and will now reach, a much wider audience. For myself, I regard it as an honour to have been invited to write this Foreword and by undertaking such an agreeable task to continue my association with Dr Hunt, which dates from the time when he was a student at the Imperial College, and has included our co-operation in a series of courses at the college on the Fundamentals of Colour Reproduction.

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Imperial College of Science and Technology,  
London

W. D. WRIGHT



# Contents

## PART ONE FUNDAMENTALS

### *Chapter 1*

#### SPECTRAL COLOUR REPRODUCTION

1	Introduction	3
2	The spectrum	3
3	The micro-dispersion method of colour photography	6
4	The Lippmann method	6
5	Use of identical dyes	8
6	A simplified approach	8

### *Chapter 2*

#### TRICHROMATIC COLOUR REPRODUCTION AND THE ADDITIVE PRINCIPLE

1.	Introduction	10
2	Maxwell's method	10
3	The physiology of human colour vision	12
4	Spectral sensitivity curves of the retina	13
5	Defects of trichromatic colour reproduction	17

### *Chapter 3*

#### ADDITIVE METHODS

1	Introduction	20
2	The successive frame method	20
3	The mosaic method	21
4	The lenticular method	24
5	The virtual image method	27
6	The diffraction method	27
7	Errors in additive methods	27

### *Chapter 4*

#### THE SUBTRACTIVE PRINCIPLE

1.	Introduction	28
2.	The subtractive principle	29
3.	Defects of the subtractive principle	32

## CONTENTS

### *Chapter 5*

#### VISUAL APPRECIATION

1	Introduction	35
2	The basis of judgement	36
3	Variations of hue	38
4	Variations of lightness	39
5	Variations of saturation	40
6.	Priorities	42
7	Factors affecting apparent colour balance	44
8.	Integrating to grey	46
9.	The perception of depth	47

### *Chapter 6*

#### tone reproduction

1	Introduction	48
2	Identical viewing conditions	48
3	Different luminance levels	50
4	Different surround conditions	56
5.	Complications with solid objects	62
6	Comparisons of transparencies and reflection prints	62
7.	Colour saturation	62
8	Exposure latitude	62
9	Tone reproduction in duplicating	64
10.	Tone reproduction in television	66
11.	Lighting geometry	67
12	Conclusions	68

### *Chapter 7*

#### THE COLOUR TRIANGLE

1.	Introduction	70
2.	Colour terminology	70
3.	Trichromatic matching	73
4.	Colour-matching functions	74
5	The colour triangle	81
6.	The centre of gravity law	82
7	Other colour triangles	84
8	Additive colour reproduction	87
9	The Ives-Abney-Yule compromise	89
10	Colour gamuts of reflecting and transmitting colours	94
11.	Two-colour reproductions	94

*Chapter 8*

## COLOUR STANDARDS AND CALCULATIONS

1	Introduction	96
2	Standard illuminants	96
3	The standard observers	98
4	Colour transformations	101
5	Properties of the XYZ System	107
6	Uniform colour space	111
7	Nomograms	115
8	Subjective effects	116
9	Estimation of sensation magnitudes	121
10	Physical colour standards	122

*Chapter 9*

## THE COLORIMETRY OF SUBTRACTIVE SYSTEMS

1	Introduction	124
2	Subtractive chromaticity gamuts	124
3	Subtractive gamuts in the colour solid	127
4	Spectral sensitivities for block dyes	132
5	Spectral sensitivities for real dyes	133
6	MacAdam's analysis	135
7	Umberger's analysis	135
8	Two-colour subtractive systems	137
9	Subtractive quality	138

*Chapter 10*

## LIGHT SOURCES

1	Introduction	140
2	Tungsten lamps	140
3	Spectral-power converting filters	144
4	Daylight	147
5	Fluorescent lamps	152
6	Sodium, mercury, and metal-halide lamps	153
7	Xenon arcs	155
8	Carbon arcs	155
9	Photographic flash-bulbs	156
10	The red-eye effect	158
11	Correlated colour temperatures of commonly used light sources	158
12	Colour rendering of light sources	160
13	Polarization	163



## CONTENTS

### *Chapter 11*

#### OBJECTIVES IN COLOUR REPRODUCTION

1	Introduction	165
2.	Comparative methods	165
3	Absolute methods	166
4	Spectral colour reproduction	166
5	Colorimetric colour reproduction	169
6.	Exact colour reproduction	170
7	Equivalent colour reproduction	172
8	Colorimetric colour reproduction as a practical criterion	176
9	Corresponding colour reproduction	177
10	Preferred colour reproduction	180
11.	Degree of metamerism	184
12	Conclusions	184

## PART TWO COLOUR PHOTOGRAPHY

### *Chapter 12*

#### SUBTRACTIVE METHODS IN COLOUR PHOTOGRAPHY

1.	Introduction	189
2	Relief-images	189
3	Colour-development	192
4	Integral tripacks	193
5.	Processing with the couplers incorporated in the film	194
6	Reversal processing	196
7.	Processing with the couplers in developers	198
8	The philosophy of colour negatives	200
9	Subtractive methods for amateur use in still photography	201
10	Subtractive methods for professional use in still photography	202
11.	Subtractive methods for motion-picture use	203

### *Chapter 13*

#### REFLECTION PRINTS IN COLOUR

1.	Introduction	208
2	Direct reflection-print systems	208
3.	Reversal-reversal (positive-positive) systems	209
4	Negative-positive systems	209
5.	Inter-negative systems	210
6.	Basic difficulties in reflection prints	210
7.	Effect of surround	211
8	Inter-reflections in the image layer	211
9	Luminance ranges	214
10	Luminance levels	218

*Chapter 14*

## QUANTITATIVE COLOUR PHOTOGRAPHY

1	Introduction	222
2	Sensitometric pictures	223
3	Sensitometric wedges	224
4.	Uniformity of illumination	225
5	Exposure time	226
6	Light sources for sensitometry	226
7	Transmission colour of lenses	227
8	Selective exposure of layers	227
9.	Latent image changes	228
10.	Controlled processing	228
11.	Visual evaluation	230
12	Logarithmic scales	230
13	Densitometers	231
14	Specular and diffuse densities	234
15	Printing densities	237
16.	Integral densities	240
17	Some effects of curve shape	247
18.	Colorimetric densities	249
19	Spectral densities	250
20	Analytical densities	251
21	Integral reflection densities	252
22.	Analytical reflection densities	252
23	Exposure densities	254
24	Scales of equal visual increments	254
25	Trilinear plots	256
26.	Stability of dye images	257

*Chapter 15*

## MASKING AND COLOURED COUPLERS

1	Introduction	259
2	Contrast masking	259
3	Coloured couplers	263
4	Inter-image effects	267
5	Masking when making separations	270
6	Masking for colorimetric colour reproduction	273
7	Masking for approximate colour reproduction	276
8.	Calculation of mask gammas	278

## CONTENTS

### *Chapter 16*

#### PRINTING COLOUR NEGATIVES

1	Introduction	281
2	Printing studio negatives	281
3	Printing motion-picture negatives	282
4	Printing amateurs' negatives	283
5	The variables to be corrected	283
6	Early printers	284
7	Integrating to grey	284
8	The 1599 printer	287
9	Visual matching	288
10	Simultaneous additive printers	289
11.	Variable time printers	289
12	Subtractive printers	290
13	Colour enlargers	293
14	Automatic density classification	297
15	Factors affecting slope control	298
16	Methods of slope control	302

### *Chapter 17*

#### CHEMISTRY OF COLOUR PHOTOGRAPHY

1	Colour development	307
2	Developing agents	309
3	Couplers	311
4	Coloured couplers	317
5	The dye-coupling reaction	318
6	The physical form of dye images	319
7	Colour developing solutions	320
8	Silver bleaching	321
9	Processing sequences	322
10	Dye-bleach and dye-removal systems	325
11.	Development-inhibiting-releasing (D I R ) couplers	330

### *Chapter 18*

#### IMAGE STRUCTURE IN COLOUR PHOTOGRAPHY

1	Introduction	332
2.	Magnifications	332
3	Graininess and granularity	337
4	Granularity of silver images	337
5	Wiener spectra	340
6	Graininess in prints	342
7	Granularity of colour images	342

## CONTENTS

8	Reducing granularity of colour systems	348
9	Sharpness	349
10	Modulation transfer functions	349
11.	Photographic modulation transfer functions	352
12	Acutance	356
13	Sharpness of colour images	358
14	Increasing sharpness of colour films	358
15	Mottle on papers	362
16.	Image structure in transfer systems	362

## PART THREE COLOUR TELEVISION

### *Chapter 19*

#### THE TRANSMISSION OF COLOUR TELEVISION SIGNALS

1	Introduction	367
2	Band-width	367
3	Interlacing	369
4	Single side-band transmission	370
5	The field sequential system	370
6	Dot-interlacing	372
7	Blue-saving	372
8	Band-saving	375
9	Colour-difference signals	377
10	Band-sharing	379
11	The effect of band-sharing on monochrome receivers	382
12	Carrier-sharing	383
13	The effects of signal processing on colour reproduction	384
14	Gamma correction	386
15	Two-signal colour television	390

### *Chapter 20*

#### CAMERAS FOR COLOUR TELEVISION

1	Introduction	393
2.	Early camera tubes	393
3	Tubes suitable for colour	397
4	Spectral sensitivities of television camera tubes	401
5.	Camera arrangements	402
6	Image equality in colour cameras	403
7	R-Y-B Cameras	404
8	Four-tube cameras	406
9	Automatic registration	408

## CONTENTS

10	Spectral sensitivities used in cameras	409
11	Aperture correction	411
12	Simple cameras	412

### Chapter 21

#### DISPLAY DEVICES FOR COLOUR TELEVISION

1	Introduction	414
2	The trinoscope	418
3	Triple projection	418
4	The shadow-mask tube	419
5	The Trinitron	421
6	Self-converging tubes	421
7	The Gabor tube	422
8	Lawrence tubes (Chromatrons)	424
9	Decoding tubes	425
10	Index tubes	427
11	The Banana tube	430
12	The Eidophor	431
13	Laser displays	433
14	Multi-layer additive receivers	433
15	Light emitting panels	434
16	Subtractive receivers	434
17	Phosphors for additive receivers	435
18	The chromaticity of reproduced white	439
19	The luminance of reproduced white	440

### Chapter 22

#### THE N T S.C AND SIMILAR SYSTEMS OF COLOUR TELEVISION

1	Introduction	442
2	N T S C chromaticities	442
3	The luminance signal	444
4	(R)(G)(B) to (U)(V)(W) transformation equations	445
5	The effects of variations in chrominance-signal magnitude	445
6	The effect of gamma correction on $E_r - E_y$ and $E_b - E_y$	449
7	The effect of gamma correction on $E_y$	452
8	The P A L and S.E C.A.M. systems	452
9	The N.T.S.C system	454
10	Blue-saving in the N.T.S.C. system	455
11	Gamma correction in the N.T.S C. system	461
12	Maximum signal amplitudes	463
13	Cross-talk between $E_r'$ and $E_b'$	465
14	The effect of the chrominance sub-carrier on the display	465

## CONTENTS

15	Comparison of the N T S C , P A L and S E C A M systems	466
16	Some useful graphical constructions	468
17	Some useful equations	471

### *Chapter 23*

#### THE USE OF COLOUR FILM IN COLOUR TELEVISION

1.	Introduction	477
2.	Filming and televising techniques	478
3	Combined film and television cameras	478
4	Choice of film	479
5	Deriving television signals from colour film	479
6.	Tele-cines using camera tubes	481
7.	Tele-cines giving 60 fields per second	481
8	Flying-spot scanners	482
9	Tele-recording	484
10	Electronic adjustment of signals derived from colour film	485
11	Electronic masking	487
12.	Overall transfer characteristics	490
13.	Reviewing colour films for television	493

### *Chapter 24*

#### VIDEO CASSETTES

1.	Introduction	495
2	Magnetic tape	496
3.	Magnetic tape with helical scanning	498
4	Super 8 film for projection	501
5	Super 8 film for television display	502
6.	E.V.R. (Electronic Video Recording)	503
7	Holographic recording	506
8	Recording on discs	507
9.	The Teldec system	507
10.	Discs using needles in grooves	511
11.	Discs using lasers	511
12	The duplication of programmes for video-cassettes	512

## PART FOUR COLOUR PRINTING

### *Chapter 25*

#### PHOTOMECHANICAL PRINCIPLES

1.	Introduction	517
2.	Letterpress	517

## CONTENTS

3	Lithography	522
4	Gravure	522
5	Superimposed dye images	522
6	Superimposed dot images	523
7	Colorimetric colour reproduction with dot images	524
8	Colour correction by masking	531
9	Contact screens	531
10	Autoscreen film	533

### *Chapter 26*

#### PREPARING THE COPY AND CHECKING THE RESULTS

1	Introduction	535
2	Duplicating and converting originals	536
3	Duplicating transparencies	536
4	Converting reflection prints	537
5	Working from colour negatives	537
6	Facsimile transmission	538
7	A practical system of transparency duplication	539
8	Comparing transparencies	543
9	Comparing reflection prints and transparencies	544
10	Colour proofing	546

### *Chapter 27*

#### PRACTICAL MASKING IN MAKING SEPARATIONS

1	Introduction	547
2	A two-mask system	548
3	A four-mask system	549
4	Special colour films for masking	551
5	A direct-screening system	554
6	Two-stage masking	555
7	Highlight masking in making separations	557
8	Camera-back masking	557
9	Patches for controlling masking procedures	558
10.	Inks used in practice	560
11	Standard inks	562

### *Chapter 28*

#### COLOUR SCANNERS

1	Introduction	565
2	The Hardy and Wurzburg scanners	566
3	The P D I scanner	568

## CONTENTS

4	Other drum scanners	570
5	Other flat-bed mechanical scanners	571
6	Optical feed-back scanners	571
7	Scanners with variable magnification	574
8	Logic circuits in scanners	574
9	Unsharp masking in scanners	575
10	Differential masking in scanners	575
11	Under-colour removal	575
12	Under-colour correction	576
13	Typical scanner signal sequences	576
14.	Television image display	577

## APPENDICES

<i>Appendix 1</i>	MATRIX ALGEBRA	581
<i>Appendix 2</i>	PHOTOMETRIC UNITS	586
<i>Appendix 3</i>	COLORIMETRIC TABLES	589
<i>Appendix 4</i>	FILM DIMENSIONS	599
<i>Index</i>		601

## COLOUR PLATES

	<i>Facing page</i>
1. Girl against blue sky .. .. .	42
2. Soldier and lady by railway coach . . .	42, 43
3. Flowers and cliffs by the sea . . .	42, 43
4. Girl with umbrella . . .	43
5. Bride . . .	170
6. Lady and engine .. .	170, 171
7. Street with white houses .. .	170, 171
8. Portraits with three different lighting arrangements ..	171



## CONTENTS

9	Bride and bridegroom	202
10	Photomicrographs of cross-sections of colour films	202, 203
11	Motion-picture negatives, positives, and intermediates	203
12	Sports equipment	266
13	Enlargement from part of a 24×36 mm transparency	266, 267
14	Girl picking daffodils	267
15	Girl with blossom	330
16	24×36 mm transparency at various magnifications	330, 331
17	Lady by old car	331
18	Photomicrographs of phosphor dots in colour television tubes	458
19	Pictures showing N T S C luminance and chrominance signals	458
20	Scenes with various illuminant colours	458, 459
21	Pictures showing P A L luminance and chrominance signals	459
22	Photomicrographs of letterpress, lithographic, and gravure dots	522
23	Cyan, magenta, yellow, and black images, singly and together	522, 523
24	Girl in white hat	523
25	Boat on shore	570
26	Under-colour removal	570, 571
27	Edge enhancement by unsharp masking	571

## Preface to the Third Edition

WHEN, during the first half of the nineteenth century, a small band of indefatigable enthusiasts strove to 'fix the images of Nature', their purpose was to fix the colours as well as the tones in their pictures, and it would no doubt have seemed to them like an idle tale if some prophet had revealed that photography was to know a hundred years of black-and-white before colour began to intrude in any measure. Yet such is the case, and this in spite of a number of early milestones which held out great promise. As early as 1810, Seebeck and others knew that if a spectrum was allowed to fall on moist silver-chloride paper many of its colours were recorded, although not with any degree of permanence. In 1853 Prof. Robert Hunt published the third edition of his *Photography*, which contained a whole chapter 'on the possibility of producing photographs in their natural colours', and he described seeing a number of 'Heliochromes' which were, he wrote, perfectly coloured, . . . but the colours soon faded, and it does not appear as yet that any successful mode of fixing the colours has been discovered'. By 1890, however, Prof. Gabriel Lippmann, of Paris, had not only perfected the technique of 'fixing' these colours (by the same methods as are used in black-and-white photography) but had also much improved the process in other ways and Lippmann colour photographs of very high quality, even by present-day standards, were produced.

Seebeck and Lippmann, however, are not the forerunners of colour photography as we know it today. That honour belongs to the British physicist James Clerk Maxwell, for it was he who in his famous Friday Evening Discourse at the Royal Institution on May 17, 1861, demonstrated for the first time *trichromatic* colour photography. By reducing the number of variables to *three*, Maxwell laid foundations upon which practically all modern colour reproduction rests.

It was, therefore, a great honour for me when I was asked to give a course of four lectures on 'The Reproduction of Colour' in the very same lecture theatre at the Royal Institution that Maxwell had used a century before when delivering his famous discourse. It is from these four lectures that this book has grown.

The object of the book can be stated quite simply. The fundamental principles of colour reproduction, whether by photography, television, or printing, are presented, in the hopes that all those engaged in producing, selling, buying or using colour pictures will be able to see the nature of the

## PREFACE TO THE THIRD EDITION

problems they encounter. It is hoped that those who want a general statement on colour reproduction will find it in the first part, and those a more detailed discussion of any one application in which they are particularly interested, in one or more of the later parts.

In this third edition the whole text has been revised and brought up to date, and new material has been added in many places, including seven new chapters: Chapter 6 on tone reproduction, Chapter 9 on the colorimetry of subtractive systems, Chapter 11 on objectives in colour reproduction, Chapter 18 on image structure in colour photography, Chapter 24 on video-cassettes, Chapter 26 on preparing the copy and checking the results, and Chapter 27 on practical masking in making separations.

It is quite certain that this book could never have been written without the help that I have received from many colleagues and friends. I would like particularly to thank Prof W. D. Wright of Imperial College, London, for having introduced me to the fascinating subject of Colour Physics in so able and enjoyable a way, and for having taught me so much. I am also most grateful to all my Kodak colleagues whose friendly advice and guidance have meant so much over the years, I would like to thank particularly Mr A. E. Saunders, Mr J. A. Carter, Mr E. R. Davies, Dr G. C. Farnell, Mr W. R. Godden, Dr R. A. Jeffreys, Mr A. Marriage, Mr J. Morgan, Mr I. T. Pitt, Mr F. Pollak, Mr T. D. Sanders, and Dr D. A. Spencer of Kodak Limited, and Mr F. R. Clapper, Mr L. E. DeMarsh, Mr R. M. Evans, Dr W. T. Hanson, Dr M. A. Kriss, Dr D. L. MacAdam, Dr R. E. Maurer, Mr J. E. Pinney, Dr P. W. Vittum, Mr J. A. C. Yule and Mr D. M. Zwick of the Eastman Kodak Company. I would also like to thank Miss M. B. Halstead of Thorn Lighting Ltd for help with Chapter 10, Mr W. N. Sproson of the B. B. C. Research Centre, for help with the Chapters on colour television, and Mr P. C. Pugsley of Crosfield Electronics Limited for help with Chapter 28. I am also very grateful to my father, Col F. R. W. Hunt, for making many helpful suggestions.

The prominence of Kodak materials and processes in the photographic sections springs naturally from the fact that the information available to me concerning other manufacturers' products was much more limited; there is no desire to minimize in any way the contributions made by the rest of the photographic industry to the development and execution of colour photography as we know it today.

I am grateful to the Physical Society for permission to reproduce Fig. 8.9, to the Optical Society of America for permission to reproduce Fig. 26.1, and to the Bell Telephone Laboratories for permission to reproduce Fig. 19.4.

In connection with the colour plates, I would like to thank Kodak Ltd. for kindly supplying most of the pictorial originals. I am also very grateful to Dr R. F. Porter of the Eastman Kodak Company for supplying the photo-micrographs of cross-sections of films, to Mr W. W. Wright of Thorn Colour Tubes Ltd for supplying the photo-micrographs of television display tubes,

#### PREFACE TO THE THIRD EDITION

to Mr R L Sanders of the British Broadcasting Corporation for supplying the photographs of displays of N T S C television signals, and to Dr G B Townsend of the Independent Broadcasting Authority for supplying the photographs of displays of P A L television signals. I am also greatly indebted to Crosfield Electronics Ltd for kindly providing all the corrected colour separations, which were made on one of their *Magnascan* scanners.

In a field which is developing as rapidly as colour reproduction, it is salutary to remember that human colour vision apparently remains remarkably constant over the centuries. For William Benson (in his *Principles of the Science of Colour*, published by Chapman & Hall in 1868) translates Aristotle, in his *Meteorologica* 3, 2, in the following words 'The colours of the rainbow are those which, almost alone, painters cannot make. For they compound some colours but scarlet, green, and violet are not produced by mixture, and these are the colours of the rainbow.' Colour reproduction in the fourth century before Christ apparently suffered from the same basic limitation as it does today!

The reproduction of colour is a fascinating subject; it involves physiology, psychology, physics, chemistry, and technology, it presents complexities which seem well nigh unfathomable; it involves a wide variety of industrial enterprises, yet its climax is an event of the utmost commonplace, looking at pictures.



PART ONE  
FUNDAMENTALS



## CHAPTER 1

# Spectral Colour Reproduction

1 Introduction – 2 The spectrum – 3 The micro-dispersion method of colour photography – 4 The Lippmann method – 5 Use of identical dyes – 6 A simplified approach

### 1.1 Introduction

**T**HREE hundred years ago, a physics student at Cambridge University would have been told that

White is that which discharges a copious light equally clear in every direction. Black is that which does not emit light at all or which does it very sparingly. Red is that which emits a light more clear than usual, but interrupted by shady interstices. Blue is that which discharges a rarefied light, as in bodies which consist of white and black particles arranged alternatively. . . . The blue colour of the sea arises from the whiteness of the salt it contains mixed with the blackness of the pure water in which the salt is dissolved (Houston, 1923)<sup>1</sup>.

No wonder that Pope wrote:

‘Nature and Nature’s Laws lay hid in night  
God said “Let Newton be!” and all was light.’

In 1666 Newton laid the foundation-stone of colour science, when he discovered that white sunlight was composed of a mixture of all the colours of the spectrum, and this discovery is also the natural starting point to a consideration of the fundamentals of colour reproduction.

### 1.2 The spectrum

Suppose we are taking a colour photograph of a street in daylight. All the light falling on the street comes from the sun, either directly when the sky is clear, or after diffusion by clouds if the sky is overcast, or after scattering in the atmosphere if there is blue sky. Since sunlight is a mixture of all the colours of the spectrum, our street scene is being illuminated by such a mixture, and some of the components of this mixture will be revealed by certain natural objects. Foliage contains a dye called chlorophyll which has the property of absorbing

<sup>1</sup> References will be found at the end of each Chapter, and, in the text, are identified by the author’s name and the year of publication of the work referred to.



reddish and bluish light, but transmits greenish light, hence when foliage is illuminated by daylight it suppresses the reddish and bluish components thereof so that only the greenish components are seen by the eye, and we say that the foliage looks green. Similarly, if the street contains a greengrocer's shop and tomatoes are displayed, the tomatoes look red, because they absorb most of the violet, blue, green, and yellow components of the daylight, and reflect mainly the reddish components. It is thus clear that both the quality of the illuminant and the nature of the objects contribute towards the colour seen. If we return to the street after dark, and find that it is lit by sodium lamps, we shall find that the leaves and the tomatoes now look black because the illuminant contains only yellow light and this is absorbed by the foliage and tomatoes, there being no green light for the foliage to reflect, and no red light for the tomatoes to reflect, these colours cannot be seen.

However, the sodium lamp is very exceptional as far as its colour is concerned, and most sources of light are similar to the sun in that they usually emit a mixture of all the colours of the spectrum. This is true of gas-lamps, electric filament lamps, carbon-arcs, flash-bulbs, and most fluorescent lamps. This being so, the extent to which an object reflects the different colours of the spectrum provides a very useful measure of its colour properties.

So far we have only spoken loosely of reddish, or bluish, or yellow light without defining exactly to which part of the spectrum it belongs. Since all light has wave-like properties, and light in different parts of the spectrum corresponds to waves of different length, it is convenient to define each spectral colour by the wavelength of its light. The wavelengths are all extremely short and convenient units of measurement are the micron or micro-metre ( $\mu\text{m}$ ) which is a millionth of a metre, the milli-micron ( $\text{m}\mu$ ) which is one thousandth of a micron or, which is the same thing, the nano-metre ( $\text{nm}$ ) which is one thousand-millionth ( $10^{-9}$ ) of a metre, and the Ångström ( $\text{\AA}$ ) which is one ten-thousandth of a micron. In the rest of this book we shall mostly use the nano-metre. The main spectral colours occupy approximately the following wavelength bands: violet 450 nm and less, blue 450 to 480 nm, blue-green 480 to 510 nm, green 510 to 550 nm; yellow-green 550 to 570 nm; yellow 570 to 590 nm, orange 590 to 630 nm; red 630 nm and greater. These regions are shown in Fig. 1.1(a). There is a gradual transition from one colour to another throughout the spectrum and it is a matter of opinion as to exactly where one colour ends, and the next begins.

In Fig. 1.1(b) the amount of light reflected at each wavelength by a particular red surface is plotted as a percentage of the amount of light falling on the surface at each wavelength. The curve thus obtained is called the spectral reflectance curve of the sample, and provides a detailed description of the colour properties of the surface. In the case of this red colour it is clear that about 55 per cent of the red light is reflected, 40 per cent of the orange, 20 per cent of the yellow, 15 per cent of the yellow-green, 10 per cent of the green, 10 per cent of the blue-green, 5 per cent of the blue, and 5 per cent of the violet. And these

reflectances result in the particular red colour of this surface, actually that of a red tomato

Now suppose we take a colour photograph of a scene containing this particular tomato. We shall reproduce it as a patch of colour, either on a transparency or on paper, and it is obvious that if our patch of colour has the same spectral reflectance curve as the original tomato, then it can produce the same effect; for, physically, the two colours will be identical. And since they are

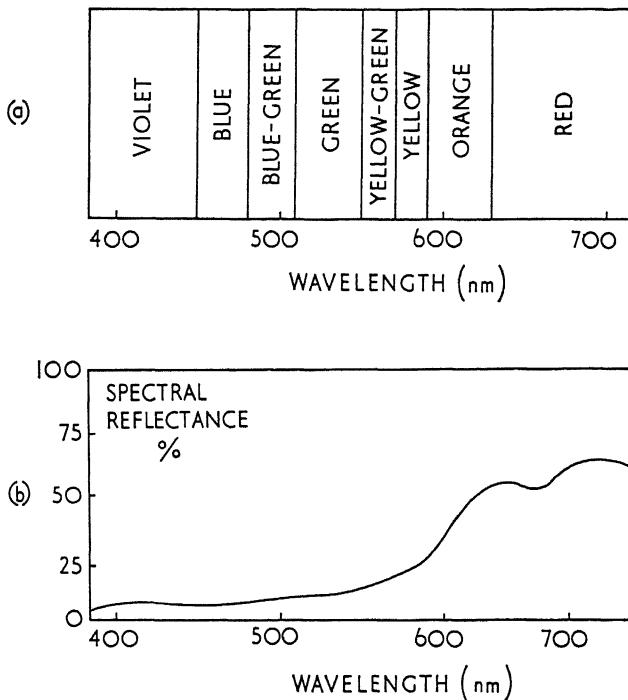


Fig. 1.1 (a) The distribution of colours in the spectrum. (b) The spectral reflectance curve of a red colour

physically identical they will look alike in identical circumstances. Thus if the original and the reproduction are viewed in the same surrounds first in sunlight, then in electric filament light, and then in sodium light, they will always look alike, although of course they will both change colour as the illuminant is changed. Moreover, they will look alike in colour to animals and to colour-blind persons.

### 1.3 The micro-dispersion method of colour photography

Such colour reproduction would be spectrally correct but can only be achieved in practice by methods which are far too inconvenient for general use. There are two methods which have been suggested and they are both photographic: the micro-dispersion method, and the Lippmann method. The former is shown diagrammatically in Fig 1.2. The camera lens focuses the image on a coarse

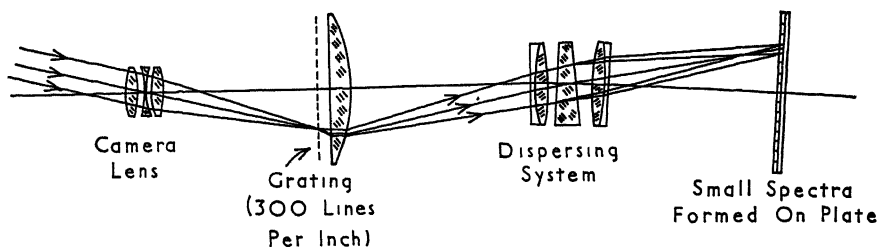


Fig 1.2. The micro-dispersion method of colour photography

grating, consisting of parallel slits, alternatively opaque and transparent, about  $1/3000$ th of an inch apart. A large plano-convex field lens then collects the light from all the slits and passes it through a narrow-angle prism. Lenses on both sides of the prism focus images of the slits on a photographic plate, and the image of each slit is drawn out into a small spectrum by the prism. Thus the light from each part of the picture is spread out into a spectrum and hence the spectral reflectance curve of every part of the picture is recorded on the plate. The plate is then developed and fixed in the normal way and a positive print made on another plate (or alternatively the original plate can be reversed), and the positive thus obtained is replaced in the plane of the spectra in exact registration. By passing white light through the system in the reverse direction (from right to left in the diagram), and by using the camera lens as a projection lens, a colour reproduction is obtained in which each part of the picture has the same spectral reflectance curve as that of the original.

However, the difficulties of the method will at once be appreciated. The more important are: the equipment required is bulky and costly, the grating reduces the amount of light, and an extremely fine-grain (and therefore slow) emulsion has to be used in order to record the minute spectra. But the method is of interest in that it provides colour reproduction which is spectrally correct.

### 1.4 The Lippmann method

The other method of colour photography which can give spectrally correct colour reproduction is one of the most fascinating photographic inventions ever

made In 1891 Professor Gabriel Lippmann of Paris, by special techniques, made a photographic emulsion with grains of almost unbelievable fineness, 0.01 to 0.04  $\mu\text{m}$  in diameter. This emulsion he coated on plates, which he exposed in an ordinary camera, except that the emulsion side of the plate was turned away from the lens, and a layer of mercury was poured against it, as shown in Fig 1 3(a). The emulsion-mercury interface then acted as a mirror, and the reflected and oncoming waves interfered with one another to produce standing waves in the emulsion. This standing wave pattern was duly recorded in the emulsion as latent image, and, upon development, parallel plates of silver were produced, the distance between successive plates being equal to half the wavelength of the light used in making the exposure. Thus in Fig 1 3(a), the beam perpendicular to the plate represents green light, and the oblique beam, red light. Since red light is of longer wavelength than green light, the plates of silver are more widely spaced for the oblique beam than for the perpendicular beam.

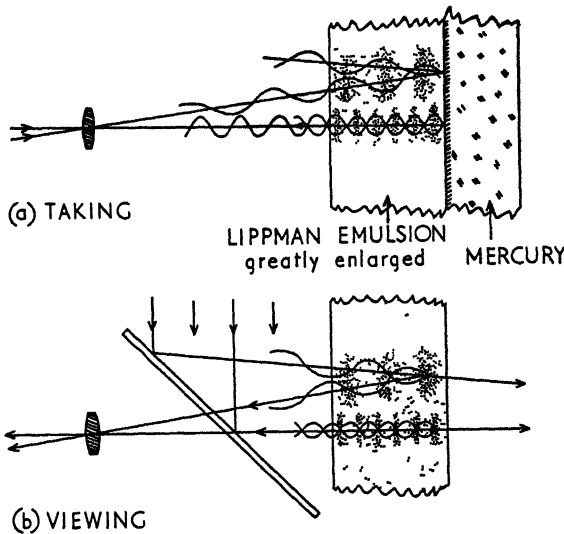


Fig 1 3 The Lippmann method of colour photography.

After processing the plate to a negative, it is viewed by reflected light as shown in Fig 1 3(b). There is no need to make a positive by reversing the plate, since the developed silver layers of the negative give a positive image when viewed by reflected light. This positive image, moreover, is coloured, for the plates of silver will strongly reflect light of half-wavelength equal to the distance between

the plates, and weakly, or not at all, light of other wavelengths. Hence all spectral colours and white are reproduced with spectrally correct colour rendering.

Professor Lippmann and other later workers have produced many beautiful colour photographs by this method, and it is probably the most elegant method that will ever be devised. Its disadvantages, however, are of a severe nature. First, the Lippmann emulsions, because of their extremely fine grain, are extremely slow, and exposures of several minutes are necessary to make a Lippmann colour photograph even in bright sunlight. It is impossible to use a fast emulsion because the interference pattern which has to be recorded is smaller than the grain-size of fast emulsions. Secondly, the necessity for viewing the results by reflected light means that it is difficult to project Lippmann colour photographs on to a screen with adequate light; and even when viewed directly by reflected light the angle of viewing is critical.

### 1.5 Use of identical dyes

In some circumstances it is possible to reproduce the spectral reflectance curves by using the same dyes as were present in the original objects. A textile manufacturer, when trying to reproduce a given colour on an undyed fabric, will achieve spectrally correct colour reproduction if he uses the same dyes in the same amounts as were used on the pattern. In this book, however, we will generally understand the phrase *colour reproduction* to refer to making pictures of original scenes, and the use of identical dyes is then usually possible only in the special case of copying an existing colour photograph by means of a process which uses the same dyes (this is discussed in Section 15.6).

### 1.6 A simplified approach

In view of the difficulties inherent in the micro-dispersion and Lippmann methods of colour photography, it is not surprising that they have never become popularly used, and, indeed, were it not for the fact that when the human eye views colours it simplifies their complexity somewhat, none of the present-day methods of colour reproduction would work.

The rest of the book, therefore, is devoted to describing the principles and methods of achieving colour reproduction by an approach which is basically much more simple: instead of all the colours of the spectrum being dealt with wavelength by wavelength, their effects are considered in a few groups only, as is the case with the human eye.

Although this approach leads to methods of colour reproduction in photography, television, and printing, which are highly successful in practice, we shall see that a proper understanding of them does sometimes involve some quite complicated considerations. It is therefore suggested that the

general reader may prefer to omit Chapters 8, 9, 15, 16, 17, and 22, at the first reading

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## CHAPTER 2

# Trichromatic Colour Reproduction and the Additive Principle

1. Introduction – 2. Maxwell's method – 3. The physiology of human colour vision – 4. Spectral sensitivity curves of the retina – 5. Defects of trichromatic colour reproduction

### 2.1 Introduction

**D**URING the seventeenth and eighteenth centuries, the idea that there is something of a *triple* nature in colour steadily grew, and by 1722 Jakob Christoffel LeBlon was using a form of three-colour, or *trichromatic*, printing (Weale, 1957; Wall, 1925). By 1807 Thomas Young was instrumental in gaining general acceptance for the view that it is the retina of the human eye which is responsible for this triple feature of colour, and in 1861 James Clerk Maxwell produced the first trichromatic colour *photograph*, not, curiously enough, for its own sake, but as an illustration of the triple nature of colour vision (Maxwell, 1858–1862).

### 2.2 Maxwell's method

Maxwell's method is fundamental to all modern processes of colour reproduction. He took three photographs—one through a red filter, one through a green filter, and the third through a blue filter, and made three positive lantern slides from the negatives thus obtained. The three slides were placed in three separate projectors, which were arranged to project the three images in register on a white screen, as shown in Fig. 2.1. On placing a red filter in the projector containing the slide made from the negative taken through the red filter, and green and blue filters respectively in those containing the slides made from the green and blue negatives, a colour reproduction was obtained upon the screen. Physically, all the colours on the screen were mixtures of red, green and blue light only, but, to the eye, white, yellow, orange, mauve, and in fact a whole range of both pale and vivid colours, were seen in addition to red, green and blue.

Today, colour reproduction, whether in photography, television, or printing, may seem to have little to do with Maxwell's method. But the *principle* of his method, reproduction of all colours by mixtures, in varying amount, of beams of red, green and blue light, is retained almost universally; and with modern resources the method itself (triple projection) can produce results of very high quality.

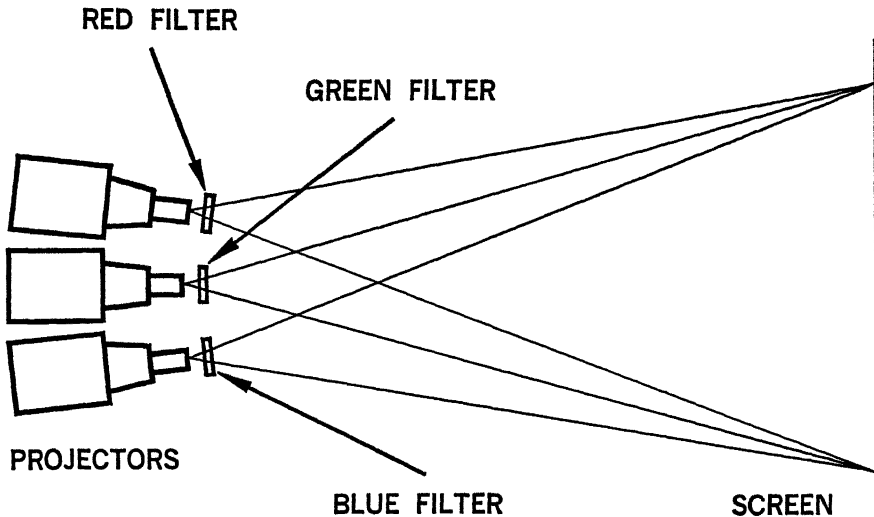


Fig 21 Additive colour reproduction by triple projection.

In Chapter 7 the principles of trichromatic colour reproduction will be derived from the experimental facts of colour matching; this approach, though rigorous, is a little intricate. Therefore in this chapter, as an introduction, we shall adopt a different procedure we shall take the probable basis of human colour vision as a framework, within which we shall be able to see quite quickly, in general terms, both why trichromatic colour reproduction is successful and what its limitations are. The application of trichromatic principles to colour reproduction does not depend, however, on any particular physiological theory, but rather on the physiological fact that a very wide range of intermediate colours can be produced by mixing beams of red, green, and blue light. This mixing can take place either directly, or by using three dyes or pigments: yellow to absorb blue light, magenta to absorb green light, and blue-green or *cyan* to absorb red light.



### 2.3 The physiology of human colour vision

The human retina contains two main types of light-sensitive cell, known as rods and cones. By 1900 it was well-established that the colourless vision which occurs at very low levels of illumination, such as weak moonlight or starlight, depends on the bleaching of a photo-sensitive substance called *visual purple*.

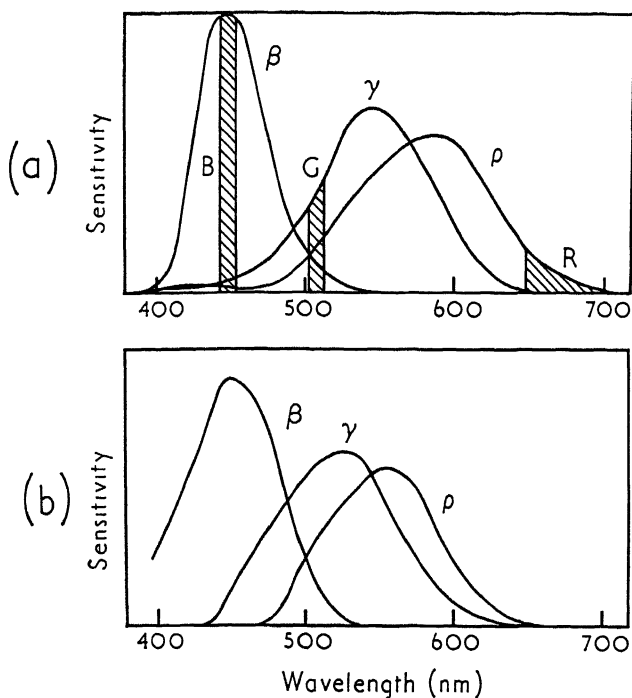


Fig 2.2. (a) The probable sensitivity curves,  $\beta$ ,  $\gamma$ , and  $\rho$  of the three types of light receptor believed to be responsible for colour vision as determined by indirect methods, together with the spectral quality of the three best lights, R, G, and B for additive colour reproduction. (b) Spectral sensitivity curves typical of those found from bleaching experiments on pigments in the human retina.

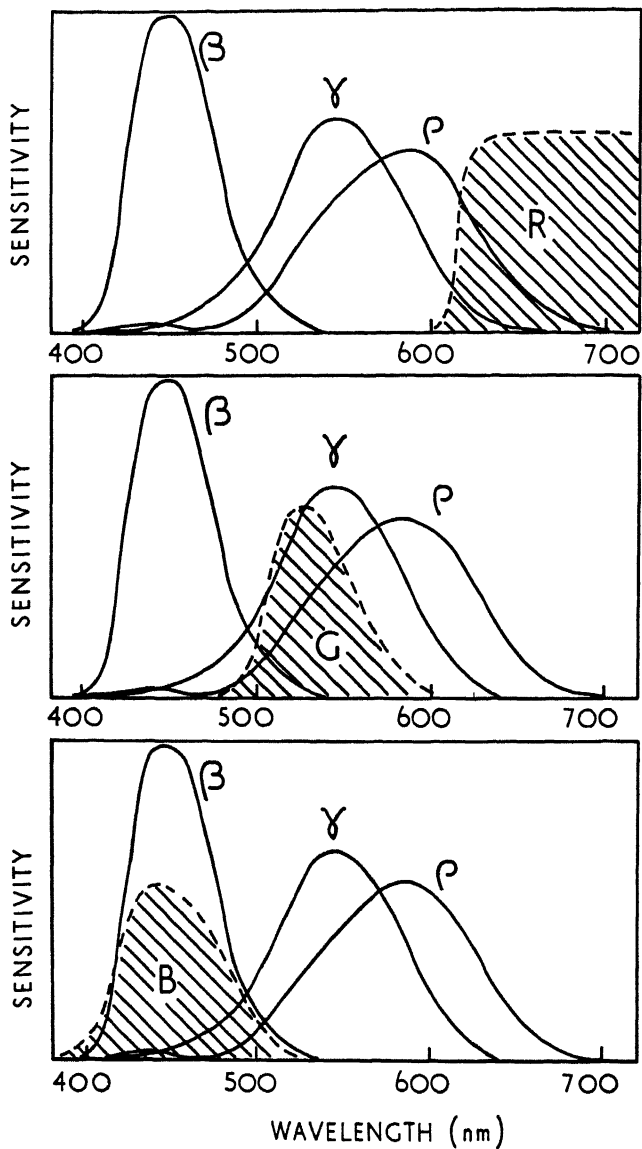
contained in the rods. It was therefore natural to ascribe *colour* vision, with its triple nature, to the bleaching of three different photo-sensitive substances contained in the cones. However, the evidence to support this view decisively has not been easy to come by, partly perhaps because the cones, being less sensitive than the rods, and also being far less numerous, offer much less photo-sensitive material to be found. But in various animals, photo-sensitive pigments have been

discovered which absorb in different sections of the visible spectrum, as would be required for a system of colour vision based on such pigments (Dartnall and Lythgoe, 1965, MacNichol, 1964), and measurements have been made showing that, when irradiated with strong light, the colour of the light reflected by the human retina back through the pupil of the eye changes in the way to be expected if three such pigments were being bleached (Rushton, 1957 and 1958; Weale, 1959, Ripps and Weale, 1963), one pigment absorbing reddish light, another greenish light, and a third bluish light. The probability of this being a correct view of the initial step in human colour vision is greatly enhanced, of course, by the fact that when beams of red, green, and blue light are mixed together as in Maxwell's procedure, all intermediate colour sensations, such as white, yellow, purple, pink, brown, etc., can be produced.

It may be said, therefore, that human colour vision depends initially on the absorption of light in three photo-sensitive pigments whose main absorptions are in three different parts of the visible spectrum. Microscopic studies of individual cones in retinas obtained shortly after death indicate that these pigments are situated in separate cones (Marks, Dobbie and MacNichol, 1964, Brown and Wald, 1964). After the light has been absorbed by the pigments, electrical signals are generated in the form of nerve impulses, it is these signals which convey to the brain the colour and other information concerning the image of the outside world formed on the retina. The nerve fibres along which these signals travel appear to have, in the region where they are joined to the rods and cones, many intricate inter-connections with one another, and it seems unlikely that the colour information consists simply of three signals representing the absorptions of light by the three pigments. There is evidence that in some animals the signals transmitted are analogous to the luminance and colour-difference signals used in colour television (Svaetichin and MacNichol, 1958, De Valois, 1970, MacNichol, 1964), and this also appears very likely in human vision. But once the light has been absorbed in the pigments in the retina, the processing of the subsequent signals will be the same if the absorptions are the same (assuming that the viewing conditions are the same). The key to the success or otherwise of trichromatic colour reproduction must therefore, in the first instance, be sought in the absorptions in the retinal pigments.

## 2.4 Spectral sensitivity curves of the retina

To understand the retinal absorption stage in any detail, we need to know how the ability of each of the three pigments to absorb light and be bleached (and generate a visual response) varies throughout the spectrum—that is, we need to know the spectral sensitivity curve of each of the three pigment-mechanisms. Indirect methods of measuring them have for many years provided what have been believed to be good approximations to these curves, as shown in Fig. 2.2(a) (Wright, 1946, Thomson and Wright, 1953). Direct measurements, made



*Fig. 23* The  $\rho$ ,  $\gamma$ ,  $\beta$  sensitivity curves of the eye (full lines), and transmission curves of red, green, and blue filters typical of those used in additive colour reproduction (broken lines and shaded areas)

subsequently, have given similar results, as shown in Fig 2 2(b) (Rushton, 1957 and 1958, Weale, 1959, Brown and Wald, 1964), these curves have been deduced from measurements of the amount of bleaching caused by different wavelengths falling on each retinal pigment. This type of measurement is greatly complicated in the blue part of the spectrum because some of the products of the bleaching absorb light in variable amounts but do not generate corresponding colour responses, for this reason the results for the blue-absorbing pigment are less certain than those for the red- and green-absorbing pigments, and in some of the investigations results for the blue-absorbing pigment are not given.

It will be seen at once that the sensitivity curves overlap to a considerable extent, one type covering chiefly the red, orange, and yellow parts of the spectrum, another the orange, yellow, green, and blue-green parts, and the third the blue-green, blue and violet parts. We shall regard these three types of sensitivity as belonging to three different types of cone,  $\rho$ ,  $\gamma$ , and  $\beta$  respectively. (If some cones, by having more than one pigment present, had sensitivity curves which were mixtures of those shown, the ensuing arguments would not be affected (Hunt, 1952 and 1959) but studies of the retina show that each cone contains only one of the three types of pigment (Marks, Dobbie, and Mac-Nichol, 1964))

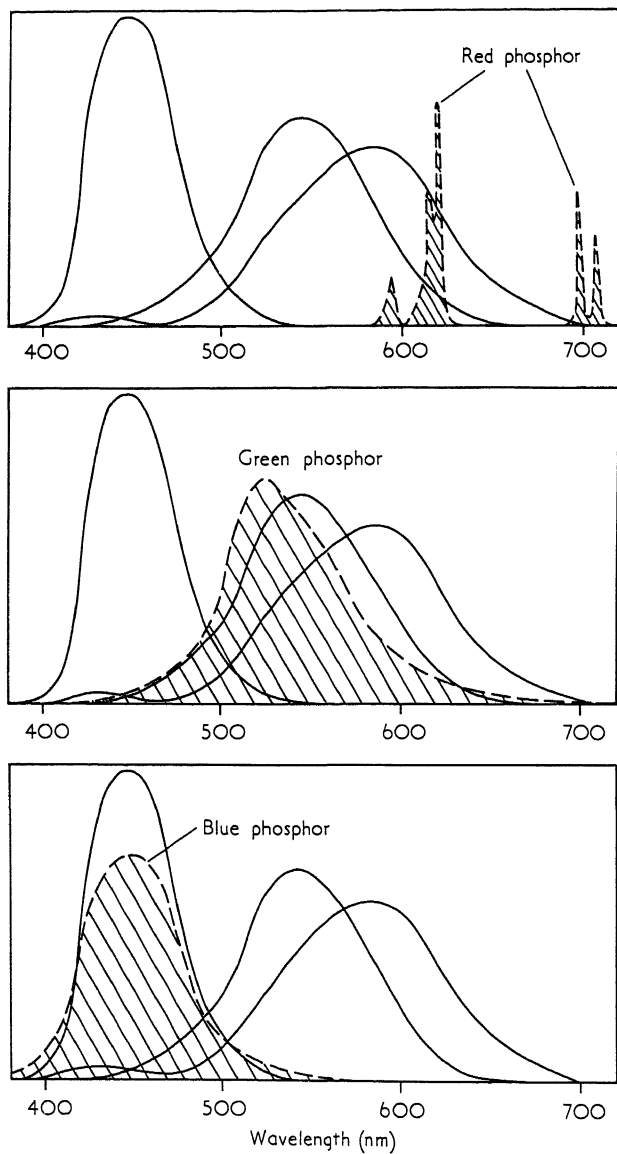
Considering now Maxwell's method, it is clear that if our reproduction is to be correct, when taking our three separation negatives, our photographic film should analyse the scene in the same way as the eye. The spectral sensitivities, therefore, of the three film-filter combinations should be the same as those of Fig 2.2. This presents no insuperable difficulties, and can be well enough approximated to, by using panchromatic films and suitable filters. It should be noted that, owing to the broad nature of the  $\rho$  and  $\gamma$  curves, the red filter will in fact look orange, and the green filter paler than a spectral green.

How Maxwell was able to operate the process using photographic materials sensitive only in the ultra-violet, blue, and blue-green parts of the spectrum (the only ones available in those days), remained a mystery until Evans showed (Evans, 1961) that Maxwell's red filter also transmitted in the ultra-violet and red dyes of the type probably used in the tartan bow, which he reproduced, reflect not only in the red but also in the ultra-violet!

With the spectral-sensitivities of our film-filter combinations the same as those of Fig 2.2, the amounts of photographic image at any point on our negatives will be functions of the responses of the  $\rho$ ,  $\gamma$  and  $\beta$  cones for the corresponding point at the scene; hence, in our positives the transmission at each point will be proportional to the  $\rho$ ,  $\gamma$  and  $\beta$  responses (it being assumed that the photographic steps are so arranged that the transmissions of the positives bear the correct relation to the exposures received by the negatives).

If the colour filters used in the three projectors were of such colours that the red light stimulated only the  $\rho$ -cones, the green, only the  $\gamma$ -cones, and the blue, only the  $\beta$ -cones, correct colour reproduction would result, because

## TRICHROMATIC COLOUR REPRODUCTION, 2.4



*Fig 2.4* The  $\rho$ ,  $\gamma$ ,  $\beta$  sensitivity curves of the eye (full lines), and spectral emission curves of red, green, and blue phosphors typical of those used in colour television (broken lines and shaded areas)

each point on the screen would give rise to the same  $\rho$ ,  $\gamma$ , and  $\beta$  responses in the retina as those to which the corresponding point in the original scene gave rise. But unfortunately, the *if* with which this paragraph began is impossible to achieve.

## 2.5 Defects of trichromatic colour reproduction

From Fig 2 2(a) it is clear that while a red filter which transmitted only light of wavelength longer than about 650 nm would result in stimulation of only the  $\rho$ -cones, and a blue filter which transmitted only light of wavelength about 450 nm would result chiefly in stimulation of the  $\beta$ -cones and hardly at all the  $\gamma$ - and  $\rho$ -cones, there is no region of the spectrum to which the  $\gamma$ -cones alone are sensitive, and hence no filter can be found to transmit light which stimulates the  $\gamma$ -cones only. The best that can be done is to choose a filter which transmits a narrow band of light in the green part of the spectrum at a wavelength of about 510 nm as shown at G in Fig 2 2(a), while the bands of light passed by the red and blue filters are those marked R and B.

The effect of this deficiency of the green filter is that wherever, on the screen, the green projector is shining there is an unwanted excess of  $\rho$ - and  $\beta$ -response, and this excess will of course be most noticeable when the  $\gamma$ -response is large, as in the case of greens, which will become paler, and least noticeable in the case of reds and blues where the  $\gamma$ -response is small. Whites would have a medium excess of  $\rho$ - and  $\beta$ -response which would give them a magenta tinge, but this could be overcome by adjusting the relative intensities of the three projectors so that whites looked white, and this would also partly correct all pale colours, vivid colours, however, would then be incorrect in hue and relative intensities, but this is usually much more tolerable than a colour tinge in white and greys.

If the filters used in the three projectors had transmissions as shown at R, G, and B in Fig 2 2(a) most of the light emitted by the lamps in the projectors would be wasted by being absorbed by the filters, since each filter only transmits a very narrow band of the spectrum. In order to throw more light on the screen from each projector, and hence to produce a brighter picture, filters having broader transmission bands (such as those shown in Fig 2 3) are always used in practice, and this inevitably results in further inaccuracies of colour rendering, since the light from each projector will give even more of the unwanted cone responses than in the case of the filters of Fig 2 2(a). When the red, green and blue lights are produced, not by filtering white lights, but by the excitation of phosphors, as is customary in colour television, the situation, as shown in Fig 2.4, is much the same as in Fig 2 3.

It is thus clear that the inability of any beams of red, green and blue light to stimulate the retinal cones separately introduces a basic complication into the whole of trichromatic colour reproduction. If the  $\rho$  and  $\beta$  curves did not overlap in the blue-green part of the spectrum, then green light could

## TRICHROMATIC COLOUR REPRODUCTION, 2.5

be found which stimulated the  $\gamma$ -cones on their own; but since the  $\rho$  and  $\beta$  curves do overlap appreciably the  $\gamma$ -cones cannot be stimulated on their own, and hence simple trichromatic means cannot achieve correct colour reproduction. This is not a difficulty peculiar to any particular method or process, but one that underlies all modern methods of colour reproduction, whether in photography, television or printing; it cannot be avoided because it follows from the basic nature of human colour vision.

The position then becomes as shown in Fig. 2.5. If some particular part of the original gives rise to responses  $\rho_o$ ,  $\gamma_o$ , and  $\beta_o$ , and if the strengths  $R$ ,  $G$  and  $B$  of the red, green and blue beams composing this part of the reproduction are proportional to these responses, then the reproduction is spoiled because the red beam gives rise to an unwanted  $\gamma$ -response,  $\gamma_R$ , the green beam gives rise to unwanted  $\rho$ - and  $\beta$ -responses,  $\rho_G$  and  $\beta_G$ , and the blue beam gives rise to unwanted  $\rho$ - and  $\gamma$ -responses,  $\rho_B$  and  $\gamma_B$ .

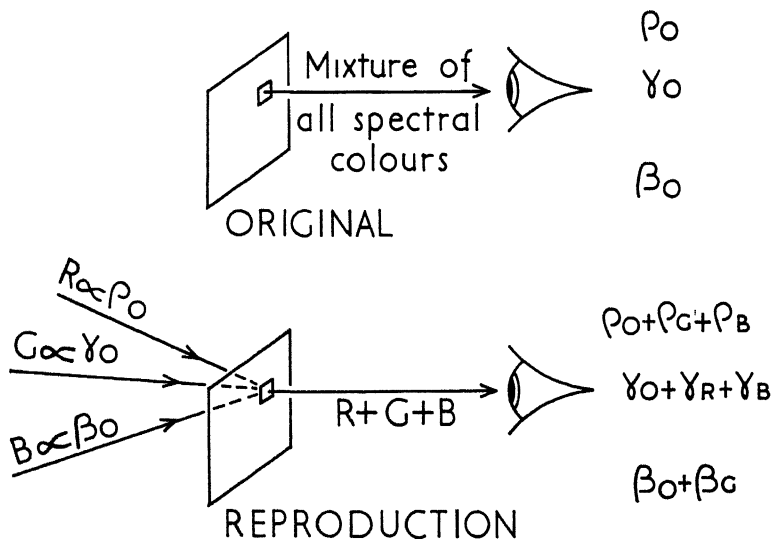


Fig. 2.5 Diagrammatic representation of why a three-colour reproduction of an original scene is inaccurate

The effect of this may be appreciated in the following way. White and grey sensations may be thought of as corresponding to the values of the responses  $\rho$ ,  $\gamma$  and  $\beta$  being equal, and the vividness (or *saturation*) of a colour as depending upon the ratio of the largest of the three responses to the other two. Thus for a vivid red colour  $\rho_o$  would be several times as large as  $\gamma_o$  or  $\beta_o$ , and it follows, of course, that  $R$  will be several times as large as  $G$  and  $B$ . Therefore the unwanted response  $\gamma_R$  will be larger than the unwanted responses  $\rho_G$ ,  $\beta_G$ , and

$\rho_B$ ,  $\gamma_B$ . Hence the main effect of the unwanted responses will be to increase  $\gamma$  relative to  $\rho$  and  $\beta$ . Thus the ratio of  $\rho$  to  $\gamma$  will be reduced and the corresponding colour sensation will become less vividly red. The same effect will operate with, for instance, a vivid green colour.  $G$  will be large, and hence  $\rho_G$  and  $\beta_G$  will be the main unwanted responses. Hence the ratio of  $\gamma$  to  $\rho$  and  $\beta$  will decrease and the colour will become less vividly green. The argument is quite general, and the effect of the defect illustrated in Fig. 2.5 will be to make all colours less vivid (i.e. to desaturate them). Thus the overlapping of the  $\rho$  and  $\beta$  curves, as shown in Fig. 2.2, resulting as it does in the inability to stimulate the  $\gamma$ -type of cone on its own, is the reason why correct colour reproduction by simple trichromatic means is impossible to achieve.

We shall consider the questions of the importance of this defect and the ways in which its effects can be reduced in later chapters, where, incidentally, we shall see that it is not necessarily the best arrangement to have the spectral sensitivity curves of the film-filter combinations the same as those of the  $\rho$ ,  $\gamma$  and  $\beta$  curves. However, the defects are often unnoticeable in practice, and the pictures which can be obtained by trichromatic reproduction are often extremely pleasing.

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## CHAPTER 3

# Additive Methods

1. Introduction – 2. The successive frame method – 3 The mosaic method –  
4 The lenticular method – 5. The virtual image method – 6 The diffraction method – 7 Errors in additive methods

### 3.1 Introduction

IT will be appreciated that Maxwell's method of colour photography by triple projection offers more hope of practical usefulness than the micro-dispersion and Lippmann methods, and, in fact, triple projection has been used, at least experimentally, both for colour cinematography, and for colour television. But the practical difficulty of getting and retaining exact registration of the three images over the whole of the picture area, and the expense of triplicating the projection apparatus, have militated against Maxwell's original method. The red, green and blue beams of light can be mixed in other ways, however, and leaving aside for the moment the use of dyes, pigments or inks (the so-called *subtractive* processes), there are five other ways of mixing the red, green and blue beams. the successive frame method, the mosaic method, the lenticular method, the virtual image method, and the diffraction method.

These five methods, together with the triple projection method, are usually called *additive* methods, since all the colours are produced by adding beams of red, green and blue light to one another in varying proportions.

### 3.2 The successive frame method

This method, applicable only to cinematography and television, depends for its success on the fact that, if beams of red, green and blue light fall on the retina in quick succession, the individual colours are not seen and the colour sensation is the same as that produced by triple projection. In cinematography, therefore, a filter wheel containing successive segments of red, green and blue filters is rotated in front of the camera lens, in synchronism with the shutter, so that pictures are taken first through one filter, then through another, and then through the third. The film is processed in the usual way to give a black-and-white positive and this is projected with a similar filter wheel rotating in front

of the projection lens and this filter wheel is in synchronism with the shutter in the projector, thus every time a positive, made from a negative taken through the red filter, is in the gate, a red filter is over the projection lens, and similarly for the green and blue. In a colour television system the same method can be applied with a red, green and blue filter wheel rotating in front of the television camera lens, and a similar wheel rotating in synchronism in front of the television receiver tube.

Unfortunately, in such a system, the blue filter is always much darker than the red and green filters, and the eye can detect the darker filter as a brightness flicker even when the speed of the filter wheel is fast enough to remove all colour flicker. The speed of rotation necessary to lose all sense of flicker depends somewhat on the intensity of the light but for a stationary scene it is usually about 50 rotations per second giving 150 red, green, and blue 'fields' per second. Even at this speed, a moving object can result in objectionable colour fringing (colour 'break-up'), particularly if it is a highly coloured object, so that it is mainly presented in only one of the three colour-pictures. The Columbia system of Colour Television which, in 1950, was standardized by the Federal Communications Commission (F.C.C.) for use in the U.S.A., was a successive frame method of this type working at 144 fields per second. But, owing to defence requirements at that time, the system was never widely used commercially, and this was perhaps as well because the system was not *compatible*, that is, the pictures transmitted in the system could not be received as black-and-white pictures on existing black-and-white television sets, furthermore the rotating disc tends to be too awkward to fit in neatly, and is liable to mechanical failure caused by wear. Subsequently the F.C.C. set aside their 1950 decision and standardized a compatible system in 1953 for use in the U.S.A.

In photography, the successive frame method has never achieved commercial success because of the high rates of projection (and consequent high consumption of film) necessary to avoid colour fringing of moving objects.

### 3.3 The mosaic method

The simplest and most successful additive method has been that used by the mosaic processes. If a very fine mesh of red, green and blue squares is viewed at a distance, the individual colours are not seen; instead, a single uniform colour appears, the nature of which depends upon the relative amounts of light passing through the three types of square. Hence if much more light passes through the red and green, than through the blue squares, the same colour is seen as when red and green are mixed by projection, that is, yellow. It is, therefore, possible to produce a colour photograph like Maxwell's by taking a black-and-white photograph through a mosaic of red, green and blue squares, reversing the negative to a positive or printing a positive from it, and then viewing it through the mosaic in register with the squares on the photograph. Physiologically the success of the method depends upon the fact that the cones of the retina them-

### ADDITIVE METHODS, 3.3

selves constitute a mosaic, and if the image of the photographic mosaic on the retina is fine compared with the retinal mosaic, then the three colours will be as effectively mixed as is the case with triple projection.

In photography, the mosaic processes have had a long and distinguished career. The Autochrome plate, which consisted of a random mosaic of red, green and blue dyed starch grains with the interstices filled with carbon black, came on the market in 1907 and was still a commercial success in the early 1930's. The Agfacolor mosaic process employed a random mosaic of stained resin grains and was rather more transparent. Successful processes employing mosaics of regular areas of red, green and blue were Finlay and Thames (1906, and later revived in England as the Johnson screen plate), and Dufaycolor (1908) in which the mesh eventually (about 1935) reached the astonishing fineness of a million squares to the square-inch and resulted in considerable commercial success. Regular mosaics proved more satisfactory than random mosaics because, in the latter, random clumpings of elements of the same colour gave an increase in apparent mottle.

However, the main interest in mosaic processes is now in connection with colour television, where mosaic dot cathode-ray tubes are very widely used. These tubes, instead of being covered with a uniform coating of phosphor, have a regular mosaic of areas of three different phosphors, one of which fluoresces red, another green, and the third blue. If an electron beam in the tube scanned this regular mosaic one line at a time, it might be thought that a filter wheel in front of the camera could rotate at such a speed that whenever the electron beam was exciting a red phosphor dot, the red filter was over the camera lens, and similarly for the green and the blue. A simple calculation, however, shows that this is impracticable. For if we had a television system of 500 lines, with, say 500 dots of each of the three phosphors in each line, the filter wheel would have to rotate  $500 \times 500$  revolutions for each picture, and at 25 pictures per second this requires a rotation of 6 250 000 revolutions per second, which is clearly impossible, amongst other difficulties, no wheel could be made which would not fly apart at such speeds.

To overcome this difficulty it would be necessary in some way to arrange that when, say, the red filter was over the camera lens, the electron beam, as it scanned the mosaic of phosphors, only fell on the red phosphor, the green and blue phosphors being missed, but as soon as the green filter came over the camera, the red and blue phosphors would have to be missed and only the green phosphor irradiated, and similarly for the blue.

One way of achieving this is shown in Fig. 3.1. The red, green and blue phosphors are deposited on the tube screen, as though they had been fired from three positions R, G and B respectively, through a metal plate containing a large number of small holes situated just behind the tube screen. Each hole is like a pin-hole camera, and for each hole a triad of red, green and blue phosphor dots is situated on the screen. The plate with the holes in it is called a *shadow-mask*, and hence this type of tube is called a *shadow-mask tube*. Three electron

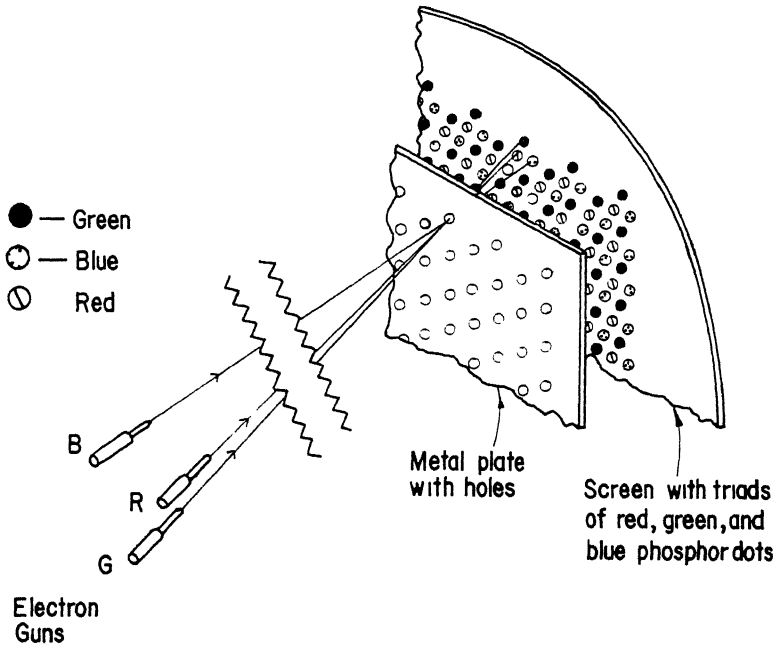


Fig 3 r. Diagrammatic representation of the shadow-mask type of colour television tube

guns are used in the tube and they fire from the three positions R, G and B. It could then be arranged that whenever the red filter was over the camera lens, only the gun at position R fired, and hence, since the electron beam travels in a straight line, only the dots of red phosphor would be irradiated. As soon as the green filter replaced the red filter over the camera lens the gun at R would stop firing and that at G start, so that only the dots of green phosphor would be irradiated, and similarly for the blue. It will be seen that with this arrangement it would be possible to have the filter wheel running only at the usual speeds necessary to overcome flicker and colour fringing on moving objects. A variation of this arrangement would be to have only one electron gun, and to arrange that the electron beam, after passing through each hole, was steered by electrostatic or electromagnetic focusing on to the appropriate phosphor in synchronism with the camera filter-wheel.

Although the successive frame type of camera could, in this way, be used with mosaic television tubes, in practice, because of compatibility and other considerations, present colour television systems use cameras in which, by means of semi-reflecting mirrors, three separate but identical images are formed by a single lens, and these pass through red, green, and blue filters on to the

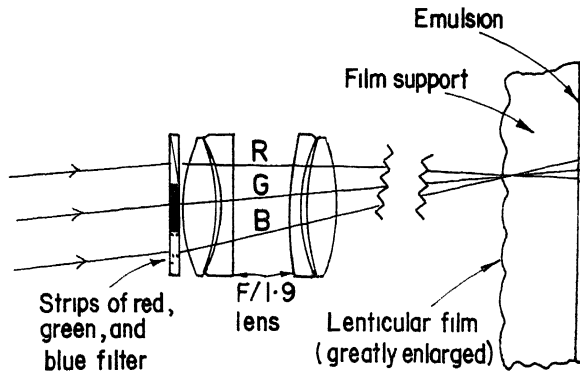


Fig 3 2 The Lenticular method of additive colour photography (diagrammatic only)

light-sensitive surfaces of three television camera tubes; thus the red, green and blue images are available all the time. All three electron guns in the receiver then fire continuously, the broadcast signals controlling their intensities and hence producing the required colours. The methods of transmitting and receiving such *simultaneous* colour pictures together with some further discussion of camera arrangements will be found in Chapters 19 and 20.

It should be noted that in these television systems it is *not* necessary for the lines of dot-triads to coincide with the picture scanning-lines, it is only required that there be a sufficient number of dots to build up the picture without significant loss of detail. Exact registration of the three guns, the apertures in the metal plate, and the phosphor dots is vital for correct colour, but the exact position of the picture lines on the tube is not important.

Just as the mosaic processes have been the most successful in additive colour photography, so far they have also been the most successful in colour television (See Plate 18, page 458)

### 3.4 The lenticular method

An elegant variation of the mosaic method is the lenticular method, which, for a period, had a successful life in commercial colour photography,<sup>1</sup> and which is also feasible for colour television. The principle, when used in photography, is illustrated in Fig. 3 2. A film is used which has minute furrows, or lenticulations, embossed on one side, and a photographic emulsion coated on the other side. The film is used in the camera with the lenticulations towards the camera lens, as shown in the figure, and the radius of curvature of the lenticulations is

<sup>1</sup> The old *Kodacolor* process 1928-35, not to be confused with the present *Kodacolor* process, which is a subtractive system.

made so that they focus an image of the camera lens on the emulsion layer. The camera lens itself is covered with red, green and blue filters in strips, parallel to the direction of the lenticulations, so that images of the filters are formed in strips along the entire length of each lenticulation. The result is that the picture is divided up into triads of strips, so that the strips opposite the bottom of each lenticulation are exposed only by light which has passed through the red filter, those opposite the middle of each lenticulation only by green light, and those opposite the top only by blue light. The film is then processed to a positive (or to a negative and then printed in register on to positive lenticular stock) and projected with the same, or a similar array of red, green and blue filter strips over the projection lens. The lenticulations then ensure that the white projection light passing through the bottom strip of each lenticulation emerges only through the red filter strip on the lens, that through the middle strip, only through the green strip on the lens, and that through the top strip only through the blue strip on the lens. Then the projection lens, by focusing the red, green and blue beams on to the same point on the screen, additively mixes them, just as effectively as in the case of triple projection. The old Kodacolor process, using 22 lenticulations per millimetre, ran for a number of years with considerable success, and the Eastman Kodak Company in America in 1951 offered an improved version for 35 mm. professional use (*British Journal of Photography*, 1951). Subsequently, lenticular film has been tried as a medium for recording colour television programmes, where the speed and simplicity of the black-and-white processing is an important asset (Evans and Smith, 1956, Brown, Combs and Smith, 1956, Crane and Evans, 1958; Duke, 1963). It should be noted that, in lenticular systems, proper colour synthesis only requires that the image be accurately located relative to the lenticulations, location of the entire film relative to the filter strips on the projection lens is not critical.

In colour television, experimental colour tubes have been made employing similar principles but using electrostatic 'lenses' (Dressler, 1953), and considerable commercial success has been achieved with the *Trinitron* tube. In the Trinitron tube the red, green, and blue, phosphors are in stripes, and a modified type of shadow-mask is used in which the plate contains slits instead of holes. The general arrangement of the Trinitron is as shown diagrammatically in Fig. 3.3. The electrons from a single gun are split into three nearly parallel beams, these beams are then made to converge so as to cross one another at the plate with the slits. The geometry of the tube is so arranged that the electrons from one beam can only reach the red phosphor stripes, those from another beam only the green, and those from the third only the blue. Voltages representing the red, green, and blue, signals are then applied to suitable grids in the tube so as to modulate the strengths of the three electron beams, to result in the required amount of red, green, and blue light being produced. When a Trinitron tube is viewed at a normal distance, the stripes of phosphor are not resolved by the eye, and hence the red, green, and blue light is effectively mixed as required.

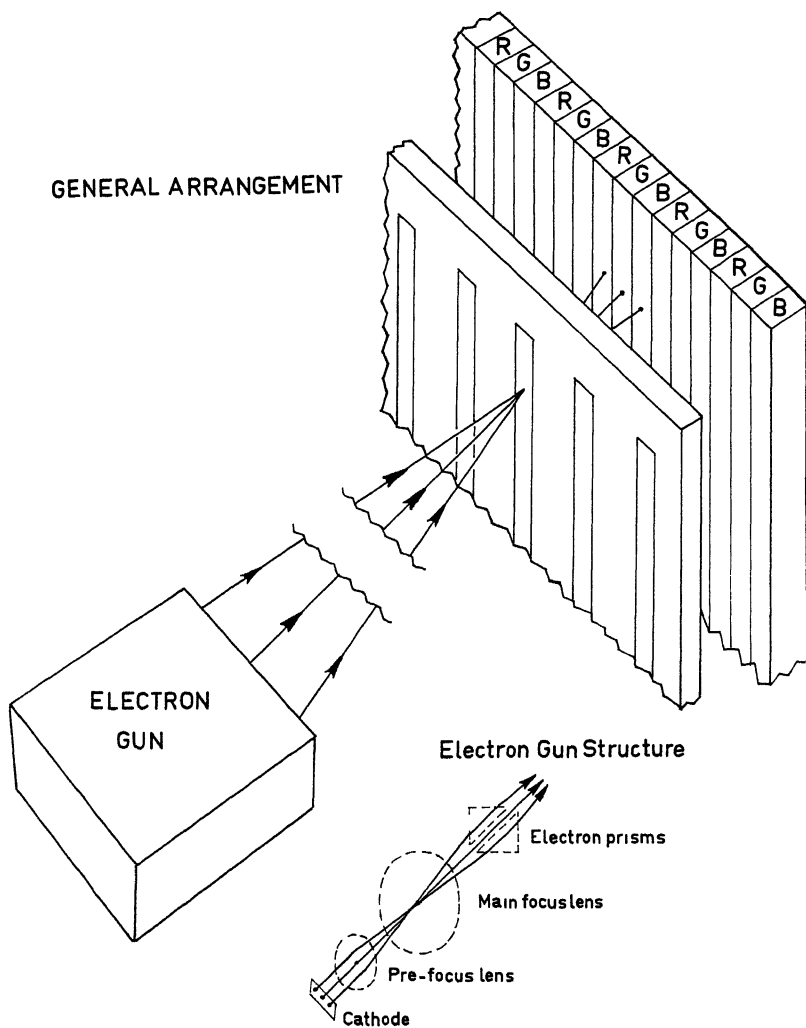


Fig. 33 Diagrammatic representation of the Trinitron type of colour television tube.

### 3.5 The virtual-image method

In this method virtual images of ordinary black-and-white positives are seen through red, green and blue filters, and are superimposed by means of semi-reflecting mirrors. Such devices were used in the early days of colour photography when they were known as Ives Chromoscopes (Smith, 1967). Their modern equivalent is the *trinoscope* used in colour television (to be described in Section 21.2).

### 3.6 The diffraction method

In this method, the three images are superimposed, but are modulated by three diffraction gratings. The images are illuminated by white light and different orientations or frequencies of the gratings are used to enable red, green and blue filters to be inserted in a part of the optical system where the beams from the three images are separated by diffraction. Reduction of this method to practice is difficult because optical alignment is very critical and dirt or blemishes are made very conspicuous (Kurtz, Eisen, and Higgins, 1971).

### 3.7 Errors in additive methods

As far as errors in additive colour reproductions are concerned, the simplest approach is the one adopted in the previous chapter to regard any deviation of the camera sensitivity curves from the  $\rho$ -,  $\gamma$ -,  $\beta$ -curves as leading to error, and to regard the optimum red, green and blue beams as those which most nearly stimulate the  $\rho$ -,  $\gamma$ - and  $\beta$ -types of cone separately. In the case of photographic processes in which the same mosaic is used in the camera as is used for viewing the final result, it is clear that to adopt the  $\rho$ -,  $\gamma$ - and  $\beta$ -sensitivity curves necessitates red, green and blue beams composed of very broad spectral bands and therefore very far from optimum. For this reason, in such processes, narrower filters (and therefore also sharper sensitivity curves) were used with some overall advantage (Sproson, 1949). The whole subject of errors in additive reproduction will be treated more rigorously in Chapter 7, but very pleasing additive pictures can now be obtained in colour television.

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## CHAPTER 4

# The Subtractive Principle

1 Introduction – 2 The subtractive principle – 3 Defects of the subtractive principle

### 4.1 Introduction

**I**N additive methods of colour reproduction, all the colours are produced by the adding or blending together in different proportions of three primary colours, a red, a green, and a blue. Subtractive colour reproduction, at first sight, seems to be quite different, because all the colours are produced by different proportions of three entirely different colours, a cyan (or blue-green), a magenta, and a yellow. In point of fact, however, the subtractive and the additive methods differ only in manner, and not in principle.

In photography, additive methods suffer from two disadvantages. First, somewhere in the system there must be saturated red, green, and blue filters; these may be in the three projectors as in the triple-projection method, or in the filter wheel as in the successive frame method, or in the three strips across the projection lens as in the lenticular method, or in the minute patches as in the mosaic methods. But wherever such filters occur there is an inevitable loss of light. Therefore, as compared with black-and-white, an additive colour photograph means either a dimmer picture of the same size, or a smaller picture of the same intensity, or a higher wattage projection lamp and hence a more elaborate cooling system in the projector; all this is unwelcome. And as far as reflection prints are concerned, no additive method has been devised, for only the mosaic processes are possible, and in these the mosaic of red, green, and blue patches, even without any image behind them, will blend to give grey instead of white, and it is, therefore, impossible to reproduce whites at all.

The second disadvantage of the additive methods is that they all require either some special equipment, such as triple projectors, or some sort of mosaic, which results in a loss of definition.

The attraction of the subtractive principle, which was first described by du Hauron in 1862, is that it overcomes all these difficulties, it is therefore widely used not only in photography but also in the printing industry. Projected pictures are as bright as in black-and-white, reflection prints can be made with

good whites, and ordinary cameras and projectors can be used. The disadvantages in photography are that subtractive materials are more complicated, with the result that the costs are greater, and the processing often involves the return of the film to the manufacturers or to a laboratory for processing, this involves delay and removes some of the fascination from amateur photography. In colour television the subtractive principle has less advantage because the additive system, using phosphors emitting red, green, and blue light, does not waste light as is the case with the red, green, and blue filters used with beams of white light in additive colour photography, and definition is limited by the lines

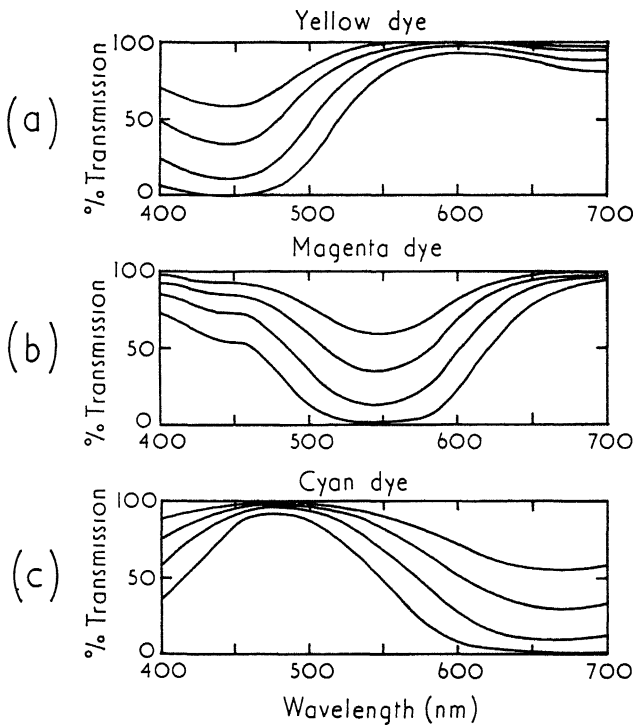
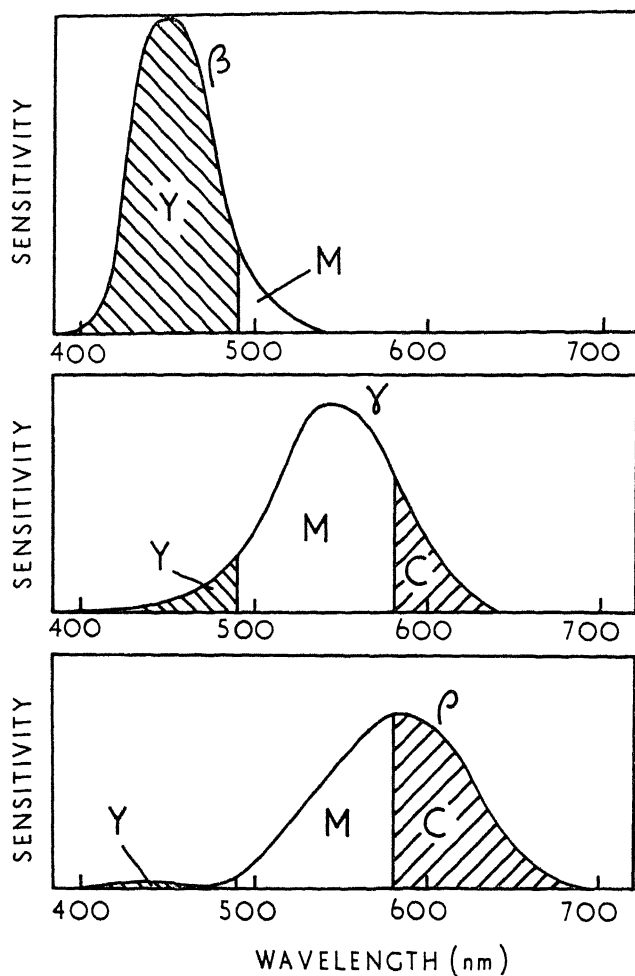


Fig 4.1 Spectral transmission curves for (a) yellow, (b) magenta, and (c) cyan, dyes at four different concentrations

#### 4.2 The subtractive principle

White light contains all the colours of the spectrum. But we may regard the spectrum as consisting of three main parts, first, that containing light of wave-



*Fig 4 2* The areas labelled C, M, and Y, show the magnitudes of the retinal responses controlled by the absorptions of the cyan, magenta, and yellow dyes respectively. In an ideal system the absorption of each dye would control one retinal response only

lengths over about 580 nm, which contains all the reddish part, secondly, that containing light of wavelengths between about 490 and about 580 nm, which contains all the greenish part, and thirdly, that containing light of wavelengths less than about 490 nm which contains all the bluish part. If we looked at the

blended light from each of these three parts of the spectrum, we would simply see three colours, red, green, and blue. It therefore follows that when the light from a projector falls on a white screen, or when daylight falls on a piece of white paper, we may regard that light as being an additive mixture of a beam of red light, a beam of green light and a beam of blue light. In order, therefore, to produce a wide range of colours in a beam of white light, all that is required is some means of varying the proportions of the reddish, greenish, and bluish parts, independently (du Hauron, 1869).

In Fig. 4 1(a) there is plotted against wavelength the percentage transmission at each wavelength of a yellow dye at four different concentrations. It is seen that for all concentrations the transmission in the reddish part of the spectrum is high, in fact nearly 100 per cent, in the greenish part the variation of transmission with concentration is not large, but in the bluish part of the spectrum the transmission depends very markedly on the concentration of the dye. It is, therefore, clear that if we insert in a projector a slide on which we can vary the concentration of a yellow dye, as this concentration is altered so the amount of bluish light falling on the screen is altered nearly independently of the amount of greenish and reddish light falling on the screen. Similarly, the amount of bluish light reflected from a piece of white paper, viewed in daylight, would be altered by the concentration of a yellow dye on its surface.

In Fig. 4 1(b) similar spectral-transmission curves are shown for a magenta dye at different concentrations. It is clear that the main effect of altering the concentration of the magenta dye is to vary the transmission in the greenish part of the spectrum. It is true that the transmission in the bluish part of the spectrum does alter also, but it does so to a smaller extent. Finally, in Fig. 4 1(c) similar curves are shown for a cyan dye at different concentrations, and the main effect of varying the concentration is to alter the transmission in the reddish part of the spectrum, and to a less extent the transmission in the greenish and bluish parts of the spectrum.

If, therefore, we now have a slide in a projector, or a surface layer on a piece of white paper, on which we can vary at will the concentrations of a cyan, a magenta, and a yellow dye, we have the means of varying the relative and absolute intensities of the reddish, greenish, and bluish parts of the white light, and, therefore, we can produce a very wide range of colours at different intensities. This is the subtractive principle, and it is clear that, although the colours of the dyes used are cyan, magenta, and yellow, this is merely incidental to the fact that it is dyes of these colours which correspond respectively to a red-absorbing, a green-absorbing, and a blue-absorbing substance. In the printing trade the colours of the inks are often referred to as 'blue', 'red' and 'yellow', but their functions are still to act as absorbers of red, green, and blue light respectively.

All that is necessary to produce a subtractive colour reproduction is to be able to control the concentrations of the three dyes independently at each point on the transparency or piece of paper. Assuming that this can be done, the successive stages of subtractive colour photography are as follows

- (1) Black-and-white records of the original scene are made by means of red, green, and blue light (as in the additive system)
- (2) Dye-image positives are made from the records, the red record giving a cyan image, the green record a magenta image, and the blue record a yellow image
- (3) When superimposed in register, the three dye images are viewed in white light (See Plate 23, pages 522-523)

### 4.3 Defects of the subtractive principle

On many occasions, subtractive colour photographs produced by some of the modern commercial processes are so pleasing to the eye that the impression is made that almost perfect colour rendering has been achieved. In point of fact, however, as far as colour rendering is concerned, all subtractive processes suffer not only from the defects inherent in the additive method (which were described in Chapter 2), but also from some further defects of their own.

In Fig. 4.2 are shown again the probable sensitivity curves of the three types of light-sensitive cell, or cone,  $\rho$ ,  $\gamma$  and  $\beta$ , operating in the human retina. As with the additive process, in order to obtain correct colour reproduction, we may regard it, for the moment, as necessary that the effective sensitivities of the three photographic emulsions used to record the three images should be the same as the three curves of Fig. 4.2. This can be done, but it is further required that the cyan dye controls a band of wavelengths to which only the  $\rho$ -cones respond, the magenta dye a band to which only the  $\gamma$ -cones respond, and the yellow dye a band to which only the  $\beta$ -cones respond. In Fig. 4.2 the approximate bands of wavelength controlled by the cyan, magenta, and yellow dyes of Fig. 4.1 are shown, and it is clear that, as with the additive process, the  $\rho$ -,  $\gamma$ - and  $\beta$ -responses are not independently controlled by the three dyes, and perfect colour reproduction does not, therefore, occur. With the additive system, the red, green, and blue lights need not consist of such broad bands of wavelengths as those controlled by the subtractive dyes, and, because of this, additive systems are theoretically superior in this respect.

A further disadvantage of the subtractive system, as can be seen from Fig. 4.1, is that the best available cyan and magenta dyes have appreciable absorptions in parts of the spectrum where they should have 100 per cent transmission. These *unwanted absorptions* result in blue and green colours being reproduced considerably darker than in the original scene unless corrections are made.

Various measures can be adopted in an endeavour to minimize the fundamental shortcomings of subtractive colour processes, and these are often very effective. In the first place, the processes can be operated so that the reproduction is more contrasty than the original. This results in a general

improvement in the vividness of all colours, but at the expense of tone reproduction. Correct tone reproduction, however, is not always essential for a pleasing picture, and indeed in some cases an increase of contrast improves the tone rendering. This is particularly true of scenes for which the lighting is rather flat, and with some modern subtractive processes a combination of flat lighting and a high-contrast process yields very pleasing results. (In Chapter 6 we shall see that in the case of reproductions seen against dark surrounds, as with projected transparencies or motion-picture films, the pictures must be made more contrasty than when seen against surrounds of average luminance, this is necessary in order that the dark parts of the scene appear dark enough, because dark surrounds have a greater lightening effect on dark than on light parts

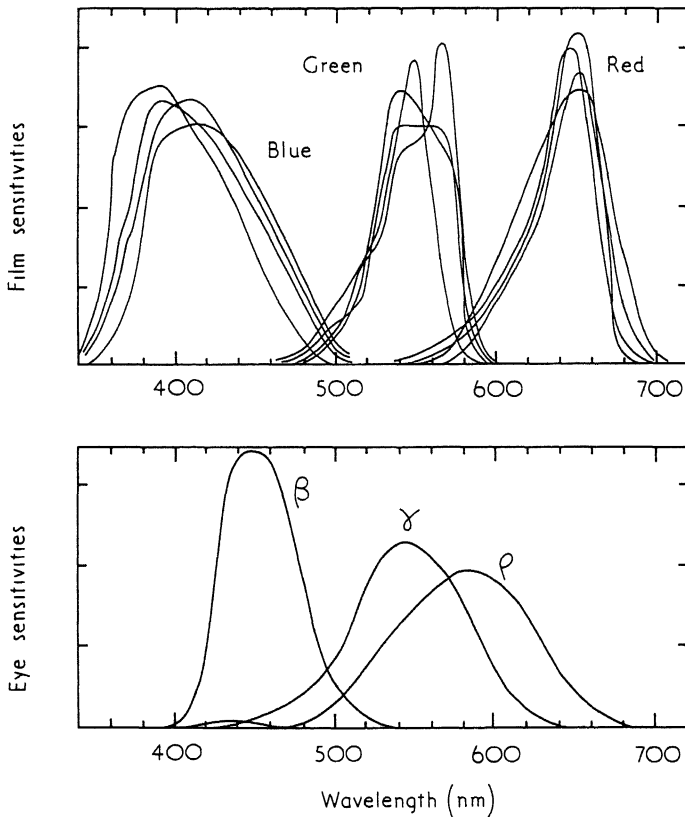


Fig 4.3 Spectral sensitivities typical of those used in trichromatic colour photography, compared with the probable sensitivities of the three colour mechanisms of the eye

#### THE SUBTRACTIVE PRINCIPLE, 4.3

of the picture, see Fig 5 2, however, the dark surround also reduces the apparent vividness of colours, see Section 6 7 )

Another beneficial measure is to use sensitivity curves for the three images which are more widely separated along the wavelength axis than those of Fig 4 2 and typical sets of such curves are shown in Fig 4 3 This again improves the vividness of most colours, but sometimes introduces errors in hue and lightness For instance, the sensitivity of photographic materials to ultra-violet light results in blue skies being reproduced very much more saturated than would be the case if the sensitivity curves matched those of the eye But by the same token distant grassland is often reproduced too light and bluish rather than green

Another measure is to make each dye-image dependent on more than one of the three exposures in such a way as to increase colour saturation this can be done by means of *inter-image effects* or *masking* (to be described in Chapter 15)

It will be realized that these three expedients cannot correct for the fundamental limitations of the process, which spring from the nature of the colour mechanism of the eye and the shape of the spectral absorption curves of the best available cyan, magenta, and yellow dyes What is claimed for modern subtractive processes is that they produce pleasing colour pictures, and that the inevitable inaccuracies are balanced in such a way as to be least noticeable.

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## CHAPTER 5

# Visual Appreciation

- 1 Introduction – 2 The basis of judgement – 3 Variations of hue –
- 4 Variations of lightness – 5 Variations of saturation – 6 Priorities –
- 7 Factors affecting apparent colour balance – 8 Integrating to grey –
- 9 The perception of depth

### 5.1 Introduction

SOMETIMES the imperfections inherent in trichromatic colour photography and television are apparent to the user, some particular colour may appear obviously incorrect in the reproduction. One example of this is the tendency of very pale colours, especially if they are brightly lit, to lose their colour altogether and appear white or grey. Another, in colour photography, is the tendency for certain flowers to be reproduced pink instead of blue although every other colour in the picture appears satisfactory. The reason for this last defect is that certain blue flowers, in addition to reflecting strongly in the blue part of the spectrum and thus appearing blue to the eye, also strongly reflect light in the extreme red end of the spectrum, light of this latter wavelength scarcely affects the eye because the sensitivity of the human retina in this part of the spectrum is very low, but the colour film usually has a high sensitivity in the extreme red, as shown in Fig 4.3, with the result that the film records the redness of the flower more strongly than its blueness. If the sensitivity of the colour film were curtailed in this part of the spectrum, so that it was more nearly like that of the eye, these particular colours would be reproduced more satisfactorily. But such an arrangement would reduce the saturation or vividness of most red colours. (In those cases where it is imperative to obtain the correct flower colour a filter-pack consisting of Kodak Wratten filters 66, 85B, two CC50M, and CC20M is appropriate for typical daylight colour films, but requires an increase in exposure of about six stops (Reed, 1965).)

In spite of the inability of simple trichromatic methods to render all colours colorimetrically correct, it is often the exception, rather than the rule, for the result to *look* incorrect. Moreover, measurements tell us that the main defect is that colours are rendered insufficiently vivid (because of the unwanted eye-responses, see Fig 2.3) and, in the case of subtractive reproductions, too dark (because of the unwanted dye absorptions, see Fig 4.1), and yet the user often



feels that, far from the colours being too pale and too dark, there is rather a tendency for them to appear, if anything, too vivid and too bright, and the process is accused of exaggerating the colours. In short, measurement defines the shortcomings of the process, but when the photographer exposes a colour film or the viewer looks at his colour tube, the defects often seem to have disappeared.

To explain this apparent anomaly it has to be remembered that, although colours may be conveniently defined in terms of physical quantities such as spectral transmission and reflection curves, they are perceived as sensations in the mind. We must therefore consider the psychological as well as the physical side of the story.

## 5.2 The basis of judgement

Let us examine the basis on which colours are criticized in a reproduction. It is only on rather special occasions that the reproduction and the original are seen side by side, more usually the reproduction is seen at a different place or time, and the time interval may vary from a few hours to several weeks or even months or years. The human memory therefore plays an important part. It might be thought, then, that the process involved in appraising colours in a reproduction consists of making mental comparisons between the sensation produced in the mind by the reproduction, and a recollection from the memory of the colour sensation produced by the original object at the time when the picture was taken. It is, however, a fact that the average person generally feels competent to appraise the colours in pictures taken by people other than himself, of objects which he has never seen, at times when he was not present. This implies that colours in a reproduction are not generally appraised by comparing them either with the original object, nor even with some mental recollection thereof. By what means are they then judged?

There seems no alternative to the idea that the basis of judgement is usually a comparison between the colour sensations aroused by the reproduction, and a mental recollection of the colour sensations previously experienced when looking at objects similar to the one being appraised (Bartleson, 1959 and 1960).

Let us take an example. Green grass is a fairly common component in colour pictures; when trying to assess whether it is correctly reproduced or not, we make a mental comparison between the colour sensation we experience when looking at the reproduction, and our impression of what green grass usually looks like. Measurement tells us that trichromatic colour processes are particularly bad at reproducing green colours, and that the result will tend to be both darker and less vivid than it should be. Why is it then, that the green colour we see in the picture for green grass seems perfectly satisfactory? The answer is that green grass in original scenes can be any of a very wide range of colours. The apparent colour varies with the type of grass, the dampness of the soil, the direction, colour, and intensity of the lighting, the clarity of the atmosphere, the time of year, and even with the colour and size of the objects sur-

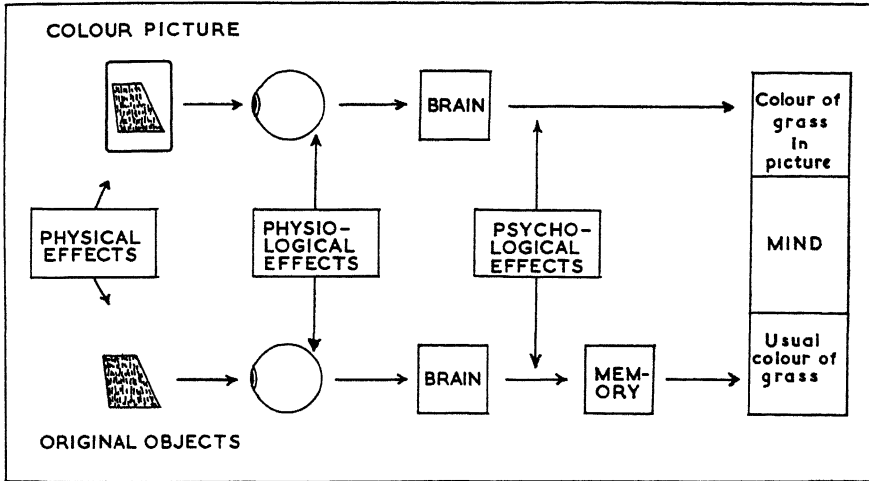


Fig 5 1 Diagrammatic representation of the processes involved in viewing a colour reproduction of grass (upper line), and (lower line) in viewing original grass. The physical, physiological, and psychological effects differ in the two cases, and also from one original area of grass to another. The standard conception in the memory, therefore, of the usual colour of grass is so vague that the desaturation of grass green inherent in many colour reproductions often passes unnoticed, and this applies to many other colours also.

rounding the grass. In short, our standard of comparison, a recollection of the usual colour of green grass, is an extremely vague one, and, consequently, provided that the reproduction of the green grass is included somewhere in the range of colour sensations produced by actual samples of green grass, we are satisfied. These variations in the colours of natural objects are thus of considerable importance. But they are not the only factors which result in a wide range of colour sensations being associated with a given type of object.

Looking at colours is one of a large number of complex activities for which we use our bodies, with scarcely a thought for the processes involved. At first sight it might be thought that our memories could easily supply us with a fairly definite *average* 'green grass' sensation, so that our judgement of the colour reproduction would be clear and fairly precise. But such is far from being the case.

In Fig 5 1 an attempt has been made to indicate diagrammatically the factors which complicate the issues. The upper line represents the processes involved in viewing a colour picture of the grass. The light from the reproduction enters the observer's eye, resulting in messages being sent to the brain, and these messages are interpreted by the mind as the colour sensations corresponding to the colour of the grass in the picture. The lower line shows a

### VISUAL APPRECIATION, 5.3

similar sequence for original grass, the colour sensations of which have been stored in the memory

The colour sensation produced by the reproduction of the grass will depend upon the physical composition of the light by which it is illuminated, upon the physiological state of adaptation of the eye when viewing it, and upon any psychological effects that the picture as a whole or in part may have on the observer. Similarly, the colour sensation corresponding to any original grass will be affected by the physical, physiological, and psychological conditions under which it is seen, which will not only differ from those obtaining when the reproduction is viewed, but will also vary from day to day for any one area of grass and from one area of grass to another.

It will be clear from the above that the final comparison, shown diagrammatically on the extreme right of Fig. 5.1, between the colour of the grass in the picture and our impression of the usual colour of grass, is complicated at every step by extraneous effects, which not only result in the impressions we have of the usual colours of objects being extremely vague but also prevent the comparison itself being made with any precision. We shall now discuss some of these effects in more detail.

#### 5.3 Variations of hue

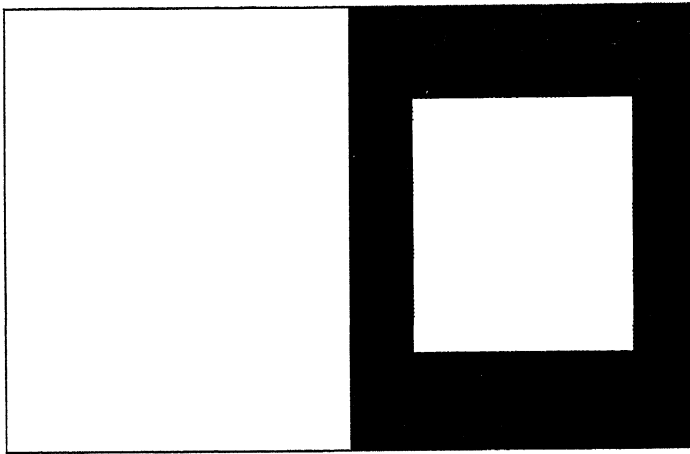
To take the case of green grass again, the hue will depend to a considerable extent on the type of grass, some grasses being a yellowish-green, and others almost a bluish-green, new spring grass is usually rather yellower than older grass. This applies also to foliage, and here the range of hues is even greater; bright yellow-green in spring, green in summer, yellow in early autumn and red or brown in late autumn. Fruits vary tremendously in hue as they ripen, the unripe fruit generally being green, the hue gradually changing to yellow, orange, or red, as the fruit reaches maturity. Skin-colour, even of so-called 'white' races, varies from light pink or almost white to various shades of tan and brown according to the type of skin and the amount of sun-burn.

The apparent hue of any object is likely to vary, moreover, with the colour of the background against which it is seen. Even the green of a tree, for instance, will apparently change in hue if seen first against a blue sky and then against brown earth.

The colour of the light illuminating a scene will also result in variations in hue. If the sun is low in the sky, for instance, the light will be yellowish, and, although the eye compensates for this physiologically, such compensation is only partial, and objects look yellowish when illuminated by low-altitude sunlight. Furthermore, it is well known that some colours change quite markedly in appearance when taken from daylight into artificial light. This is particularly noticeable with certain mauve colours which tend to look much redder in tungsten-filament lighting.

#### 5.4 Variations of lightness

The apparent lightness of surface colours is affected by a wide variety of factors. Any fabric or cloth tends to hang in folds, and the troughs of the folds look darker than the crests. Leaves, blades of grass, petals of flowers, and other similar objects, tend to cast shadows on one another, again with the result that the amount of light reflected varies very greatly from point to point. Of course the magnitude of this variation is a function, not only of the configuration of the objects, but also of the type of lighting. Strongly directional lighting, such as clear sunlight, casts very deep shadows, whereas diffuse lighting results in softer shadows. Haze in the atmosphere can lighten dark objects and darken light objects if they are relatively distant, and dust on surfaces can act in the same way (See Plates 6 and 7, pages 170, 171)



*Fig 5.2* The two grey squares reflect exactly the same amount of light, but the black surrounding the one makes it look lighter than the other which is surrounded by white.

As with hue, so also with lightness, the background can play an important part, a dark background makes colours appear lighter and a light background makes them appear darker. This effect is illustrated in Fig 5.2, where the two grey patches reflect exactly the same amount of light, but the patch with the dark surround appears lighter than the patch with the light surround. This difference has an important practical consequence when prints on paper are made from colour transparencies. The latter are seen by projection in a dark room and therefore have a dark surround, while the former usually have white

borders It is clear from Fig 5 2 that the effect of the black border is to 'subtract grey' from the picture areas, and this gives projected transparencies an inherent advantage over reflection prints

### 5.5 Variations of saturation

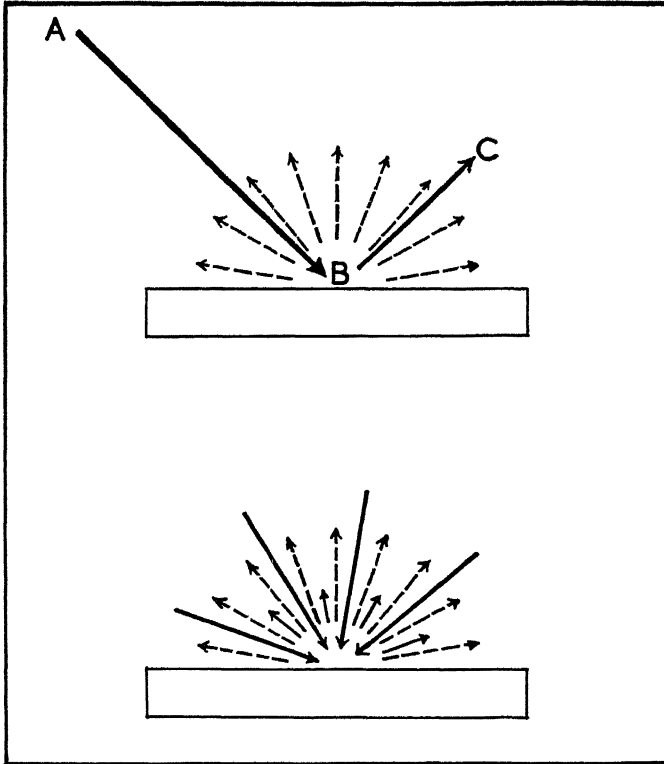
The saturation, or vividness, of colours as seen by the eye is subject to even more variation than hue or lightness.

It is common experience that a scene which looks a little dull and drab when viewed under an overcast sky, becomes apparently much more vivid and colourful when the sun comes out The colours all seem to become more saturated This is principally caused by two factors First, the general level of lighting intensity is raised, and secondly the lighting becomes directional instead of diffuse.

To the camera, however, a variation in the intensity of the light makes no difference to the result, provided that it is adequately compensated by altering the iris diaphragm or the exposure time or both But the eye, of course, cannot adjust its exposure time, and the control on the iris of the eye is limited to a range of about 8 : 1 in intensity, so that a major portion of the adjustment in the eye is effected by changes in the actual sensitivities of the different mechanisms of the retina. We are all familiar with the difficulty of seeing our way about in a dimly lit room if we have just been in brilliant sunlight After some minutes, however, the sensitivity of the retina has risen sufficiently for us to see quite well In the eye, these changes in sensitivity, known as *adaptation*, are accompanied by quite marked changes in colour vision, which result in colours appearing pale when the intensity is low, and vivid when the intensity is high An extreme example of this is the appearance of colours by moonlight, when they are desaturated almost to the extent of being indistinguishable from greys. Even at dusk colours are very drab, and the effect is by no means absent at higher intensities For this reason colour reproductions usually look better the more intensely they are illuminated (Bartleson, 1965).

The second effect arises from the fact that all surfaces, whether coloured or not, reflect from their topmost layer a certain proportion of the incident light which is added to that reflected from the body of the surface. This light reflected from the topmost layer is the same colour as the illuminant, and therefore when a coloured surface is viewed in white light, some of the white light is added to the coloured light reflected from the body of the surface and the colour is therefore desaturated Most surfaces exhibit some degree of gloss, and this means that, if the lighting is directional, the white light reflected from the topmost layer of the surface will be confined chiefly to a single direction, and will only rarely enter the eye, so that the coloured light, which is reflected diffusely from the body of the surface, usually enters the eye alone, and no desaturation takes place. If, on the other hand, the lighting is diffuse, no matter what the direction of viewing, the coloured light diffusely reflected by the body of the surface will

always be mixed with some white light specularly reflected from the topmost layer. This is explained diagrammatically in Fig. 5 3. (See Plate 4, page 43 )



*Fig 5 3* Diagrammatic explanation of the desaturating effect of diffuse lighting. Full lines indicate white light, dotted lines indicate coloured light. In the upper diagram the surface receives strongly directional lighting AB, and, when viewed in any direction other than CB, the coloured light diffusely reflected by the surface is seen alone. In the lower diagram the surface is diffusely illuminated, and, no matter what the direction of viewing, the coloured light diffusely reflected by the surface is always mixed with some white light specularly reflected from the top-most layer of the surface.

As far as adaptation is concerned the variation of saturation with light and dark adaptation is an unalterable fact which usually acts adversely, since many colour pictures depict brightly-lit outdoor scenes and are viewed at lower levels of illumination. Occasionally, however, the effect operates to the advantage of the picture. For instance, a colour photograph may have been

## VISUAL APPRECIATION, 5.6

taken on a very dull day using an exposure sufficiently prolonged to give a correctly exposed result. It may then be viewed by brighter light and a gain in saturation obtained. To take an extreme case, a colour photograph may be taken by moonlight. The eye at this low illumination can only just perceive colours and they appear very desaturated indeed. But by giving the colour photograph a sufficiently long exposure (about 1000000 times that given in sunlight) all the colours are reproduced with exactly the same brilliance as if the colour photograph had been taken in sunlight. Hence, on viewing the photograph with a bright light, the sensations caused by the photograph are very much more saturated than those evoked by the original.

Atmospheric haze will desaturate the colours of distant objects in that it absorbs part of the coloured light coming from the objects and superimposes white light instead. The clarity of the atmosphere can make a tremendous difference to the saturation of distant objects (See Plates 2 and 3, pages 42, 43 )

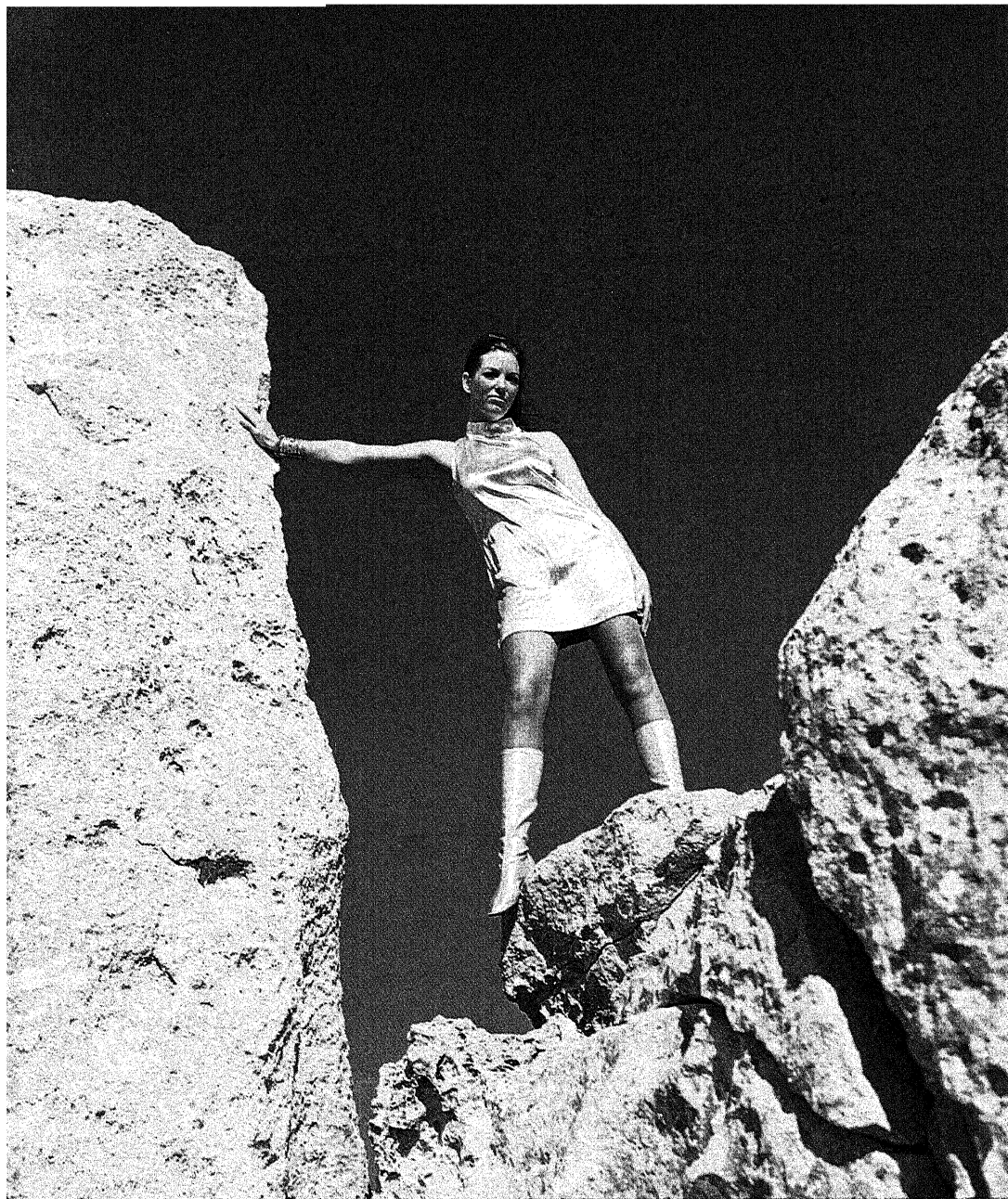
Just as dust affects the lightness of surface colours, so also it affects their apparent saturation. Again it absorbs some of the coloured light and superimposes white light so that it always results in a loss of saturation. Dust, of course, soon collects on out-door objects in a hot dry spell of weather, but is quickly removed by a shower of rain. Some coloured surfaces show very remarkable increases in saturation when they are wetted, even in the absence of dust.

The colour of the lighting can also have an effect on saturation in spite of the considerable physiological compensation which the eye makes for differences in illuminant colour. Tungsten-filament lighting and daylight differ considerably in blue content, and this affects the apparent saturations of blue and yellow colours.

The colours of blue skies vary considerably in saturation according to the state of the atmosphere and the position of the sun, the range extending from white near the sun, especially in the presence of haze, to deep blue opposite to the sun, especially in very clear weather. This variation also makes the blueness of areas of water very variable in saturation (See Plate 1, opposite )

### 5.6 Priorities

Since most of the effects described above, such as those caused by atmospheric haze, variation in illumination from directional to diffuse, presence of dust or water on surfaces, adaptation, etc , produce changes in the *saturations* of colours, while only a few effects produce changes in hue, we would expect our mental standards of hue to be more precise than those of saturation. Thus a pale red tomato, for example, is more acceptable in a reproduction than an orange or a magenta one. Correctness of hue would, therefore, seem to be more important than correctness of saturation. Moreover, the variations in saturation which occur in natural colours are generally similar to those produced by adding white light uniformly over the whole field of view. Hence, if, in a reproduction, all colours are desaturated by about the same amount, one would expect the



*Plate 1*

Most colours can exhibit quite large changes in saturation, and this results in the tolerances for saturation usually being considerable (see Section 5.5). Blue sky, for instance, is usually pale near the horizon and most saturated at high elevations (in parts of the sky well away from the sun); in this example, the saturation of the sky increases steadily towards the top of the picture. Reproduced from a  $5 \times 4$  inch *Ektachrome* transparency on a Crosfield *Magnascan* scanner.







### *Plates 2 & 3*

Haze, mist, smoke, or dust, in the atmosphere usually superimposes white light on objects and thus desaturates their colours. In Plate 2 (*on the left*) the progressive loss of saturation through increasing amounts of steam can be seen. In Plate 3 (*above*), objects near the camera are seen through only short lengths of the atmosphere, but more distant objects are considerably desaturated because of haze (see Section 5.5). Flare in lenses, and from screens used for projection, or from the surface of reflection prints, has similar effects on saturation. The superimposition of white light, whether by atmospheric effects or by flare, also has a profound effect on tone reproduction: the effect appears greatest in dark colours, because the addition of a given amount of flare light represents a greater percentage increase in luminance for dark colours than for light colours, and the response of the eye is approximately proportional to the percentage change. The effects caused by the superimposition of white light can be counteracted approximately by adjusting the black level in television (see Sections 19.14 and 23.12) and this is often done both on the camera and on the receiver. In photography, the shapes of the characteristic curves of films and papers are usually adjusted to counteract the effects of flare caused by typical lenses and by screens and reflection print materials (see Chapter 6). Plate 2 reproduced from a  $5 \times 4$  inch *Ektachrome* transparency, and Plate 3 reproduced from a  $2\frac{1}{4}$  inch square *Ektachrome* transparency, on a Crosfield *Magnascan* scanner.



*Plate 4*

The light reflected from the top-most layer of most objects is usually white, and, in the case of matte objects, this reduces the saturation of the colour for all directions of viewing; for glossy objects, the white light is reflected as a mirror-image of the light source, and hence does not reduce the saturation for other directions of viewing (see Fig. 5.3). Most areas of glossy surfaces can therefore usually be more saturated than matte surfaces (unless the latter have surface textures capable of very low reflectances as occur, for instance, with wool and velvet). In this example, the glossy red is clearly more saturated than the matte red. Reproduced from a  $5 \times 4$  inch *Ektachrome* transparency on a Crosfield *Magnascan* scanner.

result to look more natural than if colours of different hues and saturations were desaturated to different extents, so that some colours shone out like signal lights, while others were grossly desaturated

The above considerations would seem to suggest that, as far as colour is concerned, the requirements for a successful colour reproduction are, in order of importance:

- (1) Correctness of hue,
- (2) Correctness of tone reproduction,
- (3) Approximately equal saturation of colours of all hues,
- (4) Approximately proportional saturation of colours of all saturations

The importance of the first requirement is illustrated by the prime importance of overall colour *balance* in colour reproduction. When a picture becomes unacceptable because of a general excess of magenta, for instance, it is the violent change of hue undergone by pale colours which is the most objectionable feature.

The second requirement usually has a marked effect on the extent to which the reproduction looks natural: too much contrast results in a gaudy, exaggerated appearance, too little in a smoky or hazy result. This subject is discussed in detail in Chapter 6.

The third requirement is sometimes violated by blue skies in colour photographs: the ultra-violet sensitivity of most photographic materials frequently renders them more saturated than other colours.

The fourth requirement is often difficult to achieve with very pale colours, or with very strongly lit colours in colour photographs; their high luminance puts them on the low contrast toe of photographic materials, and they are often very desaturated.

We can now summarize the situation. For fundamental and unavoidable reasons, simple trichromatic methods cannot result in colorimetrically correct colour reproduction, and the errors inherent in most systems are considerable when measured physically. But when the colour of an object in a colour picture is appraised by an observer, it will generally look acceptable, provided it falls somewhere within the range of colours which that object customarily exhibits in everyday life. Practically all colours met with in everyday experience are subject to wide variations in hue, lightness and saturation, and this means that no precise colour standards of familiar objects can possibly be carried in the memory. In particular, the variations in saturation are very great and this obscures the unavoidable tendency of all processes to produce losses in saturation. Furthermore, physiological and psychological effects make it extremely difficult to compare sensations produced by original and reproduction colours with any precision. Hence, for general pictorial work, the tolerances are large.

There are, however, some objects whose colours are particularly critical. Thus the reproduction tolerances for human skin, and for most foodstuffs, are

## VISUAL APPRECIATION, 5.7

smaller than average, and in advertising work manufacturers are often very concerned that their products and packages be depicted with little or no apparent errors of colour reproduction, and high standards of accuracy are then required. (See Plate 5, page 170 )

### 5.7 Factors affecting apparent colour balance

It is clear from the above discussion that colorimetrically correct results are not necessary for a colour reproduction to be acceptable. In fact, some workers have reported that optimum reproduction of some well-known colours, such as skin, is achieved when a definite difference exists between the original and reproduction colours (MacAdam, 1951, Bartleson and Bray, 1962).

There is one property of the appearance of original scenes, however, which remains remarkably constant, and that is the colour of greys. A grey scale, seen in a very wide range of conditions, continues to look approximately grey (Evans, 1943). This is partly because of the physiological adaptation of the eye to the prevailing illuminant, but, as has already been mentioned, this effect is only partial, and the consistency of the appearance of greys is also partly caused by the ability of observers subconsciously to discount the colour of an illuminant when looking at objects in its light. This psychological effect takes place more or less instantaneously, whereas the physiological adaptation may take several minutes to complete.

It might, therefore, be thought that consistency of perceived greys would also extend to their reproductions. Unfortunately this is not so. One reason for this is that colour reproductions do not generally fill more than a small part of an observer's field of view, and this reduces both the physiological and the psychological adjustments which take place. Secondly, both these adjustments affect all areas and all densities of a scene approximately equally, but reproductions may have greys with deviations which vary according to their geometrical or tonal position in the picture. The avoidance of local areas of colour balance different from that of the whole picture is therefore essential for proper reproduction of greys in pictures. This means that colour photographic materials must be coated and processed very uniformly; colour television cameras and receivers must be free of local variations in sensitivity; and half-tone reproductions must be printed uniformly all over. Consistency of colour balance at all tone levels from white to black is equally important, and this requires close control of the relative response characteristics of the red, green, and blue 'channels' of the reproduction system.

Assuming that consistency of the reproduction of greys has been achieved with both area and tone-level, their correct reproduction is possible but not automatic: it is also necessary that the greys be of the correct colour, and this is not necessarily the same as the illuminant colour. Let us consider, by way of example, the case when transparencies are being projected by tungsten light in a darkened room.

The situation is summarized in Fig. 5 4. In the upper left-hand part of the diagram a neutral grey scale is illuminated with tungsten light, which being yellowish, results in yellowish stimuli reaching the eye. But the prevailing illuminant being yellowish, the sensitivity of the eye to yellow light is relatively decreased and this compensates for the yellowness of the stimuli entering the eye, thus giving rise to a neutral grey impression in the mind. The reproduction is therefore also required to give a neutral grey impression to the mind, and the eye, seeing a screen lit by tungsten light in a darkened room will be partially, but not quite wholly, adapted to tungsten light. It is therefore necessary that the neutral grey scale be reproduced on the transparency as slightly blue in order to overcome the slightly yellowish appearance of the tungsten light on the screen.

Considering now the bottom half of the figure, when the neutral grey scale

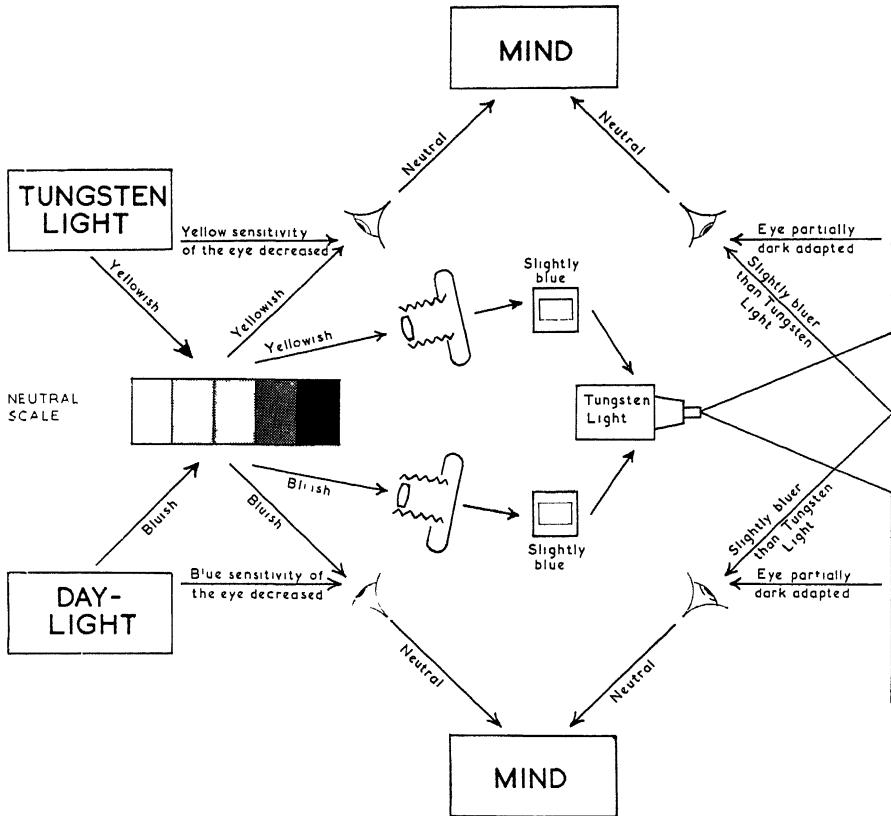


Fig 5 4 The effects of colour adaptation on colour reproduction



## VISUAL APPRECIATION, 5.8

is illuminated by daylight, which is bluish, the eye will receive bluish stimuli, but will have decreased sensitivity to blue so that a neutral grey impression will still be produced in the mind. But the projection conditions have not changed, so that the neutral scale must again be reproduced on the transparency as slightly blue. It is therefore clear that when the photograph is taken in tungsten light, *yellowish* light must produce a slightly blue result, whereas when it is taken in daylight, *bluish* light must produce the same slightly blue result. It is therefore clear that different films must be used for the two situations, a film with a faster blue layer for tungsten light, and a film with a slower blue layer for daylight, or, alternatively, appropriate filters must be used over the camera lens. Kodak materials balanced for daylight use are known as *Daylight type*, those balanced for tungsten light of colour temperature<sup>1</sup> 3400 to 3500 K as *Type A*, and for tungsten light of colour temperature 3100 to 3200 K as *Type B*, and those balanced for clear flash lamps as *Type F*. In negative-positive colour photographic systems considerable compensation for illuminant colour can be made at the printing stage. (See Plate 20, pages 458, 359)

In colour television similar compensation for the colour of the light illuminating the scene must also be made, and this can be done by altering the relative amplifications of the signals from the red, green, and blue images in the television camera, so that they are always equal to one another for white (and grey) objects in the scene.

If two illuminants of markedly differing colour, such as daylight and tungsten light, are mixed in the same scene, the result in the colour reproduction is usually very unpleasant, and mixed lighting must, therefore, usually be avoided. The appearance of the original scene is often quite tolerable and this seems to be because the light sources are usually visible and subconscious allowance is made for their colour effects, whereas in the colour picture the sources are nearly always excluded, also many colour reproduction systems operate with ultra-violet and infra-red sensitivities greater than those of the eye. Hence, in the picture, the difference in colour between the two sources may be increased relative to other colour differences in the scene.

### 5.8 Integrating to grey

Correct colour balance is particularly necessary in the case of reflection colour prints, because their surroundings provide a reference balance against which they can easily be compared. Hence special techniques are usually needed when making reflection prints and one of the most successful, known as 'integrating to grey', was first suggested by Evans (Evans, 1951). Evans argued that, because any colour reproduction will tend to adapt the eye towards its average colour balance, it would be an advantage if the light from the print, when integrated, appeared grey in colour, because then the eye would be adapted to it immediately. Accordingly, in printing colour negatives, it is often arranged that the

<sup>1</sup> Colour temperature is defined in Section 10.2

cyan, magenta, and yellow layers of the print material receive exposures inversely proportional to the red, green and blue transmissions of the negative, respectively. In this way, prints which approximately 'integrate to grey' can be made rapidly by semi-automatic methods to a consistently high standard of acceptance, the proportion requiring special treatment because of unusual subject matter being surprisingly small. This method of printing has been applied in various ways (Bartleson and Huboi, 1956; Hunt, 1960). This subject is dealt with more fully in Chapter 16.

### 5.9 The perception of depth

The perception of roundness and depth in pictures depends largely on the geometry of the lighting, which, together with clues provided by size and perspective, often enable two-dimensional pictures to have remarkably realistic illusions of depth. Stereoscopic reproductions, using two cameras, and the viewing of two pictures simultaneously by the left and right eyes, has been little used this is because stereoscopic vision has its greatest value for objects nearer than about a metre, and most pictures are of objects more than a metre from the camera (See Plate 25, page 570.)

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## CHAPTER 6

# Tone Reproduction

1. Introduction – 2 Identical viewing conditions – 3 Different luminance levels – 4 Different surround conditions – 5 Complications with solid objects – 6 Comparison of transparencies and reflection prints – 7 Colour saturation – 8 Exposure latitude – 9 Tone reproduction in duplicating – 10 Tone reproduction in television – 11 Lighting geometry – 12. Conclusions

### 6.1 Introduction

**I**N some situations it may be desirable for a picture to present an appearance quite different from that of the original scene which it represents for instance, it is usually more convenient to shoot night scenes in normal high levels of illumination, and then to make prints which look as though the picture had been shot at a low level of illumination. Usually, however, systems of colour reproduction are used in order to produce pictures which have an appearance approximating that of the original scene, the purpose of this chapter is to examine the tone characteristics which colour systems must have in order to achieve this result

### 6.2 Identical viewing conditions

If a picture is viewed under the same conditions as those of the original scene, then it would be expected that its tones should be physically the same as those of the original that is, a scale of grey surfaces in the scene should be reproduced with the same luminances in the picture. The extensive studies by Bartleson and Breneman on brightness scaling in pictures have shown that this is indeed so (Bartleson and Breneman, 1967) and hence in this case the tone reproduction of the system should ideally be as shown in Fig 6.1: the relationship between log luminance in the reproduction and log luminance in the scene should be a straight line passing through the origin at 45 degrees; in this figure, log reproduced luminance is plotted downwards, to be consistent with later figures in which optical density, which is equal to  $\log_{10} (100/T)$  where  $T$  is the percentage transmittance or reflectance, is always plotted upwards

Graphs in which the log of the reproduced luminance is plotted against the

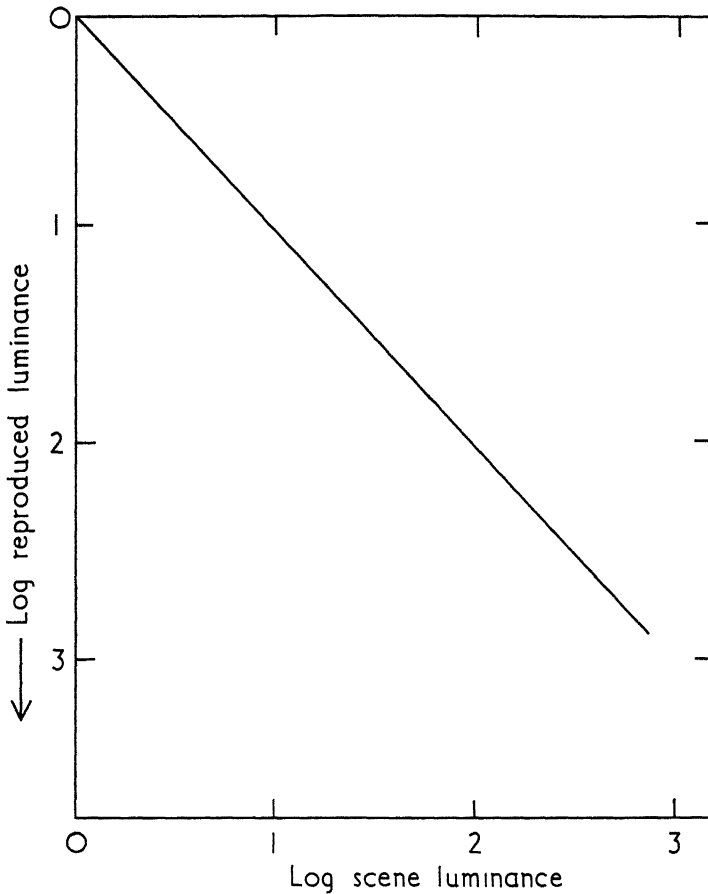


Fig 6 1 The relationship required between original scene luminance and reproduced luminance when identical viewing conditions are involved

log of the original luminance are very useful in colour reproduction, and because optical density is widely used for the former and log exposure for the latter, such graphs are often referred to as *D—log E* curves, or *characteristic curves*. Such curves often have an approximately straight-line section in the middle with curved sections of lower gradient on either side, as shown for the curve marked 'actual system' in Fig 6 4. The low-density curved section is often referred to as the *toe*, and the high-density curved section as the *shoulder*, of the curve. The slope, or gradient, of the straight-line section is called the *gamma*, so that a gamma of 1.0 indicates a slope of  $45^\circ$ , a gamma of 2.0 a slope of about  $63^\circ$ , and a gamma of 0.5 a slope of about  $27^\circ$ . It is also convenient

to be able to refer to the slope at any point on the curve, and this should strictly be called the *point-gamma*, but in this book the term gamma will be used in this more general sense

### 6.3 Different luminance levels

If the picture is viewed in conditions which are the same as for the original scene except for an overall shift in the level of illumination, then the work of Bartleson and Breneman has shown that the relationship of Fig 6.1 should be replaced by that of Fig 6.2. In this figure a straight line at 45 degrees still

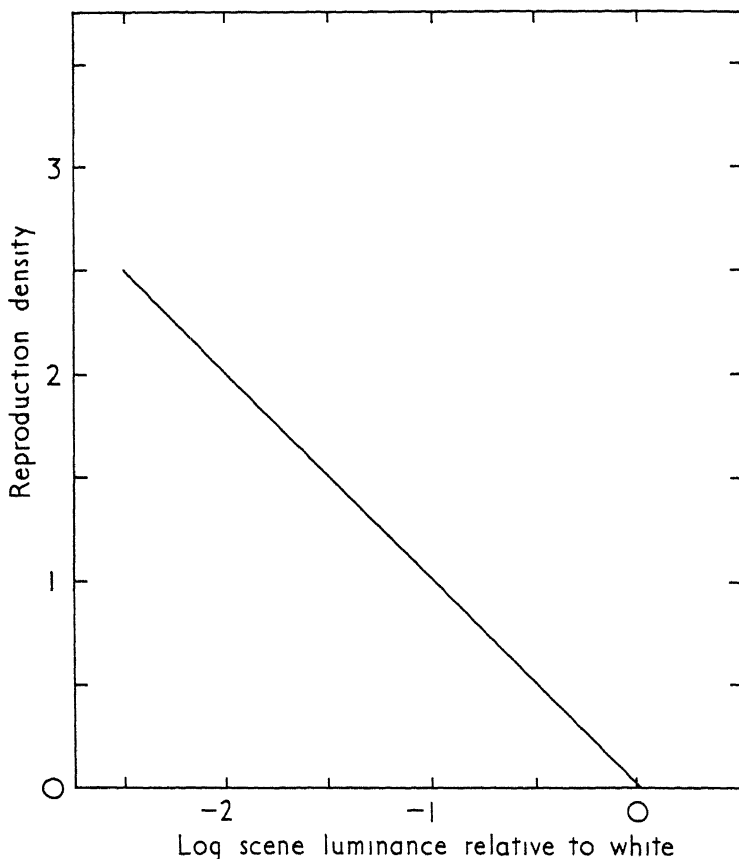


Fig 6.2. The relationship required between original scene luminance relative to white, and density seen in the reproduction, when the only difference in viewing conditions is an overall shift in luminance level.

represents the relationship, but relative luminances are used instead of absolute luminances: thus, as abscissa, log scene luminance relative to white is plotted instead of log scene luminance; and, as ordinate, reproduction density is plotted instead of log reproduced luminance. Measuring scene luminances relative to white requires the adoption of a suitably defined white as reference point. (See Plate 7, pages 170, 171)

The visual justification of Fig 6 2 is the fact that the eye recognizes objects more by their *relative* log luminances, than by their *actual* log luminances. Thus the sensation of whiteness, for instance, is normally evoked whenever an object has a luminance about three times as high as the average luminance of the scene, irrespective of what the absolute value of that average is, over a very wide range of values. Actually, this factor of about three is affected to some extent by the average luminance level, because the apparent contrast of a given scene (or reproduction) does increase a little as the illumination level increases. Hence, if a scene illuminated by bright sunlight at about 50000 lux were reproduced and viewed at about 1000 lux the illusion of bright sunlight in the reproduction would be improved by an increase in the gamma of the picture, on the other hand, a moon-lit scene illuminated at 0.01 lux reproduced and viewed at 1000 lux would call for a reduction in the gamma. However, the change in contrast of the visual response over large ranges of luminance is fairly modest: thus from indoor daylight levels of about 1000 lux, the apparent contrast varies (Hunt, 1965a) by only about +7 per cent upwards to bright sunlight, and -7 per cent downwards to poor artificial light at about 20 lux. For most purposes these changes are small enough to be neglected, and therefore, to a good approximation, in matters of tone reproduction, we may usually omit consideration of the *absolute* log luminances, and consider only the relation between the *relative* log luminances in the original and reproduction, hence the adoption of measures of relative log luminance in Fig 6 2 is satisfactory.

The scales of density and of log scene luminance relative to white are positioned in Fig 6 2 so that the corresponding values of the two quantities are equal (apart from a difference in sign). Thus, for example, a grey in the scene which reflects only 10 per cent as much light as the reference white (-1.0 on the scale of log scene luminance relative to white) would have a density in the reproduction of 1.0, and the reference white in the scene would be reproduced with zero density.

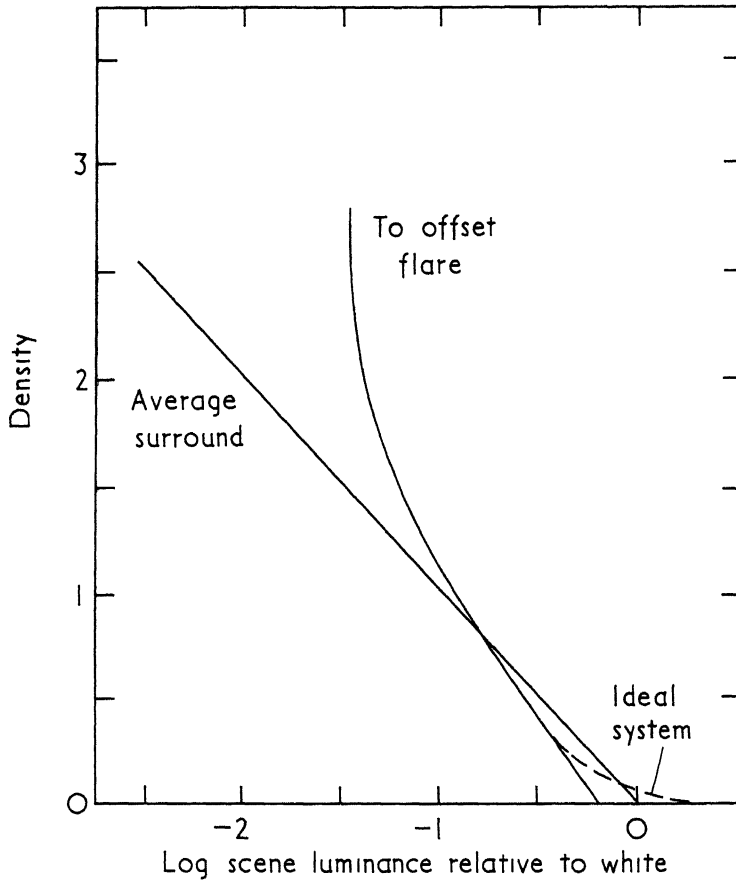
The type of reproduction which most closely involves the viewing situation being considered at present (in which the only difference between original and reproduction conditions is an overall shift in the luminance levels) is that commonly used for reflection prints. However, original scenes are not usually confined by a definite border, whereas reflection prints (like all other reproductions) always do have borders, but it is often the case that the average luminance of the areas surrounding the print will be similar to that of the print itself, and this is also the normal situation in original scenes, the average luminance of the part of the scene photographed usually being similar to that

of the surrounding areas. The effect of the border is therefore usually small and the characteristic of Fig 6.2 is therefore still applicable. If the colour of the illuminants for the scene and for the reproduction are different, the same arguments are broadly true as far as tone reproduction is concerned, the added complications being mainly confined to questions of colour appearance (which are discussed in Chapter 11)

To achieve the characteristic of Fig 6.2 in an actual reflection print system it is necessary for the photographic materials to take account of flare wherever it occurs. Flare always has the effect of lowering gamma: camera flare and viewing flare mostly in the dark tones, and printer flare mostly in the light tones when, as is usual, the print is made from a photographic negative. The effects of viewing flare are particularly large: thus, in typical rooms, the light reflected from the top-most surface of the print, even if it is highly glossy, usually limits the maximum density which can be seen to about 1.6 and causes severe reduction of gamma at densities just below this figure (Hunt, 1965a, Carnahan, 1955). The consequence of the presence of all three sources of flare light, at typical levels, is that, to achieve the characteristic of Fig 6.2, the photographic materials would have to provide a characteristic which when measured without flare (Hunt, 1968) is as shown in Fig 6.3 by the curve marked 'To offset flare', the 45 degree line of Fig 6.2, representing the final relationship required when the surround luminance has the same average as that of the picture, is shown for comparison marked 'Average surround'. The curve marked 'To offset flare' has been calculated to allow for a camera flare luminance of 0.4 per cent of scene-white image-luminance (a figure typical of good quality cameras), a printer flare luminance of 9 per cent (based on practical tests) of the luminance of scene-white reproduced on a negative (therefore as a darkish area) of gamma 0.67, and a viewing flare corresponding to a reflectance of 2.7 per cent on the reproduction, giving a maximum final density of 1.57 (which is representative of average room viewing conditions (Hunt, 1965a), see Section 13.9).

It is seen that the effect of flare is to raise the gamma required by the photographic system, and to do so more at the high densities than at the low densities, so that the required characteristic becomes curved.

However, if a photographic material were made having the characteristic shown in Fig 6.3 ('To offset flare' curve) it would be found that any parts of the scene having luminances greater than that of the reference white (such as specular reflections, see Plate 17, page 331) would have exposures to the right of the point where the 45 degree line cuts the axis, hence, although they may be properly recorded on the negative, they would all be reproduced at the same (zero) density and would thus be completely lacking in any modulation, appearing as uniform 'holes' in the picture; such areas would appear extremely unnatural and unpleasant. Moreover, even with parts of the scene not having a luminance greater than that of the reference white, even a slight increase over precisely the right exposure level in the printer would have the same



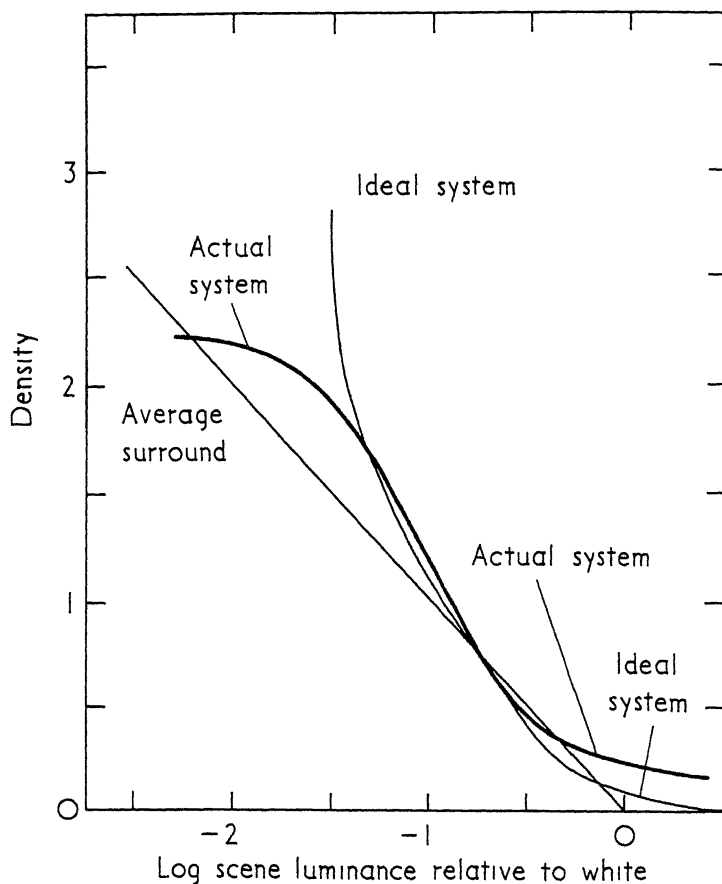
*Fig 6.3* The curve marked 'To offset flare' shows the characteristic which a photographic system must have in order to achieve the final relationship of Fig 6.2 (shown again in this figure marked 'Average surround') in the presence of typical amounts of camera flare, printer flare, and viewing flare. The broken curve marked 'Ideal system' shows how the gamma has to be reduced at low densities to accommodate extreme highlights.

effect. For these reasons (and incidentally it is impossible to manufacture photographic materials with characteristic curves having such abrupt intercepts with the zero-density line) an ideal reflection-print system would have a gradually decreasing gamma at low densities as shown in Fig 6.3 by the broken curve marked 'Ideal system'. In Fig 6.4 the curve marked 'Ideal system' is the same as the 'To offset flare' curve of Fig 6.3 except that it follows the broken

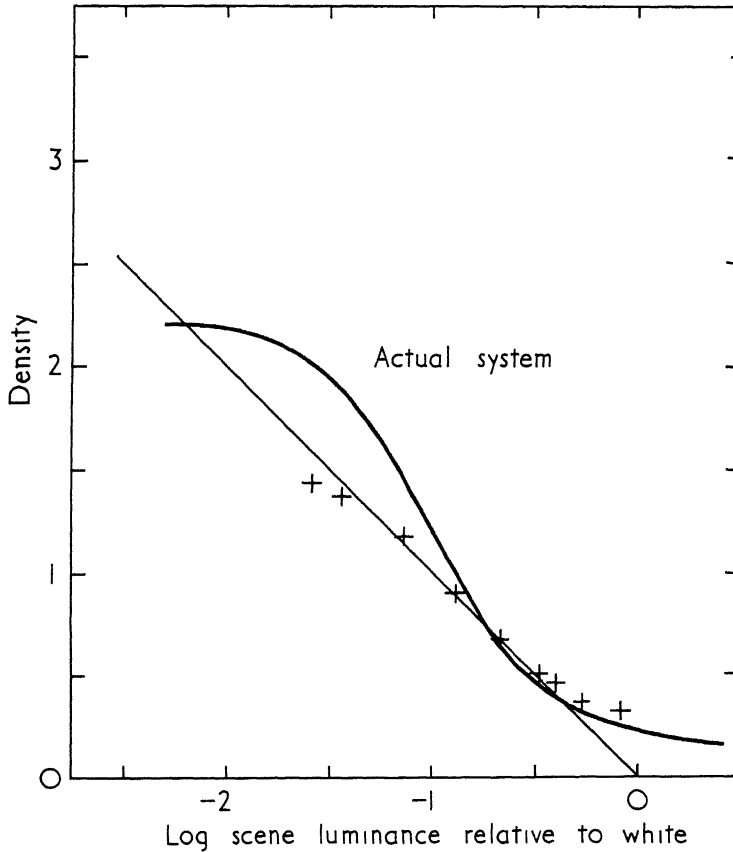
### TONE REPRODUCTION, 6 3

curve at low densities Also shown in Fig 6 4 is a curve marked 'Actual System', which is the characteristic of a commercially-successful system used for the large-scale production of colour reflection prints for the amateur market it is seen to follow the ideal curve quite closely, except at the low density end where it is slightly too high because of the stain or fog level of the paper, and at the high density end where it is too low because of the impossibility of achieving the infinitely high gamma called for by the ideal curve

In Fig. 6 5 are compared the curve of the actual reflection-print system (replotted from Fig 6 4) and nine points representing the densities and relative



*Fig 6 4* The curve marked 'Ideal System' follows the 'To offset flare' curve of Fig. 6.3 except at the low density end in order to accommodate extreme highlights The curve marked 'Actual system' shows the characteristics of a commercially successful system used for the production of colour reflection prints.



*Fig 6.5* The densities actually seen by an observer (crosses) looking in an ordinary room at a colour reflection-print reproduction of a nine-step grey scale photographed in bright sunlight on a film-paper system having the same characteristics as shown in Fig 6.4 ('Actual system' curve) and shown again in this figure

log scene luminances of the nine steps of a grey scale, photographed on the system in bright sunlight (a portrait also being included in the scene to provide a guide to correct exposure levels). The densities and log scene luminances were measured using a telephotometer situated in a typical observer viewing position in a typical room, and from the camera position in the actual scene (Hunt, Pitt and Ward, 1969). It is clear from Fig 6.5 that, although the characteristic of the actual photographic system is very curved, with a maximum gamma well in excess of unity, yet, over most of their density range, the points lie on the straight line of unity gamma passing through the origin. The system thus



achieves the reproduction of tones at about the same density in the reproduction as in the scene (regarding log luminance relative to white as a measure of scene density), deviations only occur below a density of about 0.4 where very light greys and whites are reproduced too dark, and above about 1.4 where very dark greys and blacks are reproduced too light.

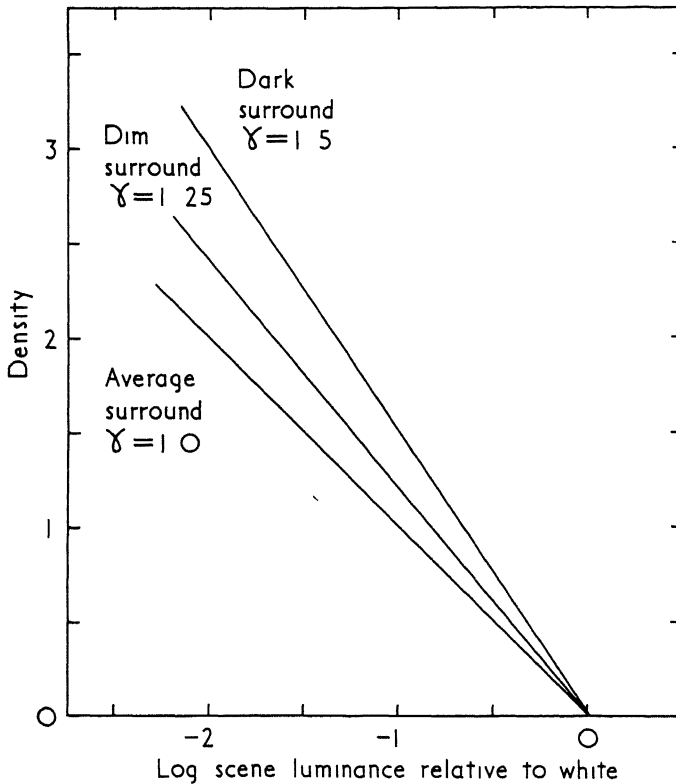
#### 6.4 Different surround conditions

If we consider now the viewing of pictures on transparent film, as opposed to reflection prints, we have rather a different situation. Whether the transparency is of the cut-sheet type and is viewed on an illuminated opal, or whether it is a slide or motion-picture film and is viewed by projection, the average luminance of the surround is now normally appreciably less than that of the picture (and incidentally any effects of this may be enhanced by the fact that most reproductions are viewed at reduced angular magnifications).

If the reproduction is in the form of a transparency of cut-sheet size and is viewed on an illuminated opal viewer which it completely covers, then the surround will consist of the rest of the room in which the viewing is taking place, the luminances of objects in the room are usually lower than those in the transparency and we may call this a 'dim surround'. If the film is projected in a dark room, the surround is normally of a very much lower luminance than that of the picture, and we may call this a 'dark surround'. The effects of these dim and dark surrounds are to make the pictures appear lighter than would be the case with a surround of the same luminance (see Fig. 5.2). But this lightening occurs to a greater extent in dark areas than in light areas of the picture (Breneman, 1962); hence the surround lowers the apparent gamma. The work of Bartleson and Breneman has shown how this phenomenon affects the gammas required by photographic systems in various viewing conditions. With a dim surround, in order to produce tone reproduction which appears correct, it is necessary to increase the effective objective gamma of the photographic system to about 1.25 (as shown in Fig. 6.6), with a 'dark surround' the apparent lightening of the dark areas of the picture is even more marked, so that to produce tone reproduction which appears correct now requires a gamma of about 1.5 (as also shown in Fig. 6.6). Only if the reproduction is seen with an 'average surround' will a gamma of 1.0 be appropriate, and this condition generally obtains only when reflection prints are being viewed.

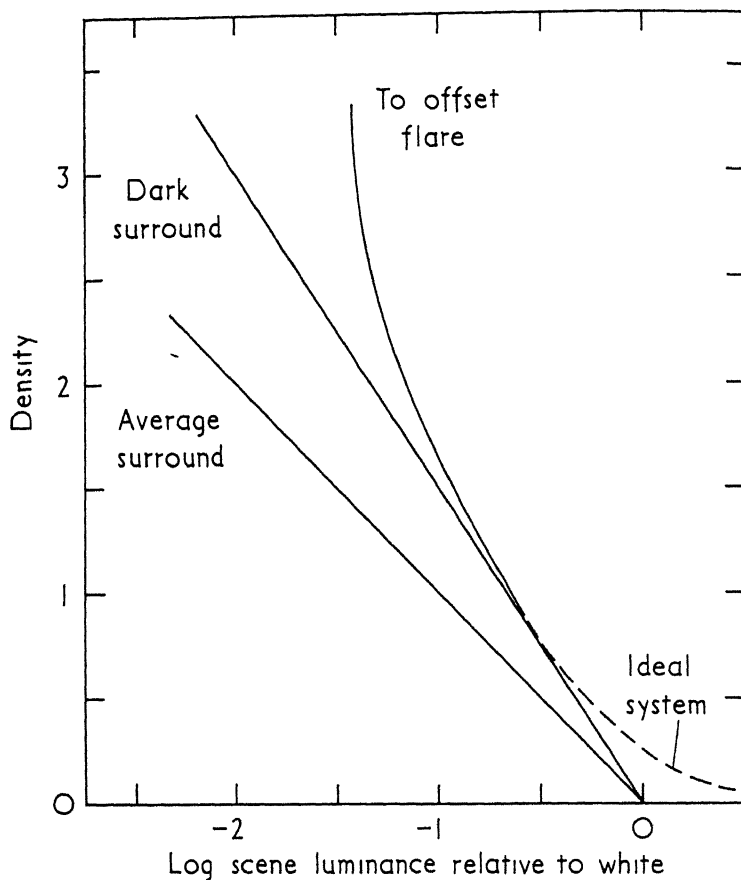
In order to achieve the gammas of 1.25 and 1.5 shown in Fig. 6.6 it is necessary for the photographic materials to have even higher gammas, in order to overcome the effects of flare light in the camera and in the viewing situation (and in the printing step, if any).

In the case of films projected with a dark surround, the curve of Fig. 6.7, marked 'To offset flare', is obtained. The exact shape of this curve depends upon the amounts of flare involved. The curve shown relates to the same camera flare as considered earlier (0.4 per cent of scene-white image-luminance).



*Fig 66* The relationship required between original scene luminance relative to white, and density seen in the reproduction, when the reproduction has an average surround (as in the viewing of reflection prints), a dim surround (as with a cut-sheet transparency viewed on an illuminated opal in room-light), and a dark surround (as with a transparency projected in a dark room)

which is typical of good quality cameras. No printer flare has been included. The amount of viewing flare depends very much on the projection conditions: under the very best conditions the flare light, when projecting film of normal density, is equal to about 0.1 per cent of the open-gate screen luminance (Hunt, 1965a; Estes, 1953); but, under average conditions, it might amount to about 0.6 per cent, and this is the figure which has been used in deriving the curve of Fig 6.7. It is seen that the gamma of the film now has to be increased at high densities by gradually increasing amounts so that the required relationship becomes curved. If the flare were greater than the value chosen, the curvature would be greater and would extend to lower density levels. If printing flare had been included in calculating the curve of Fig 6.7, its main

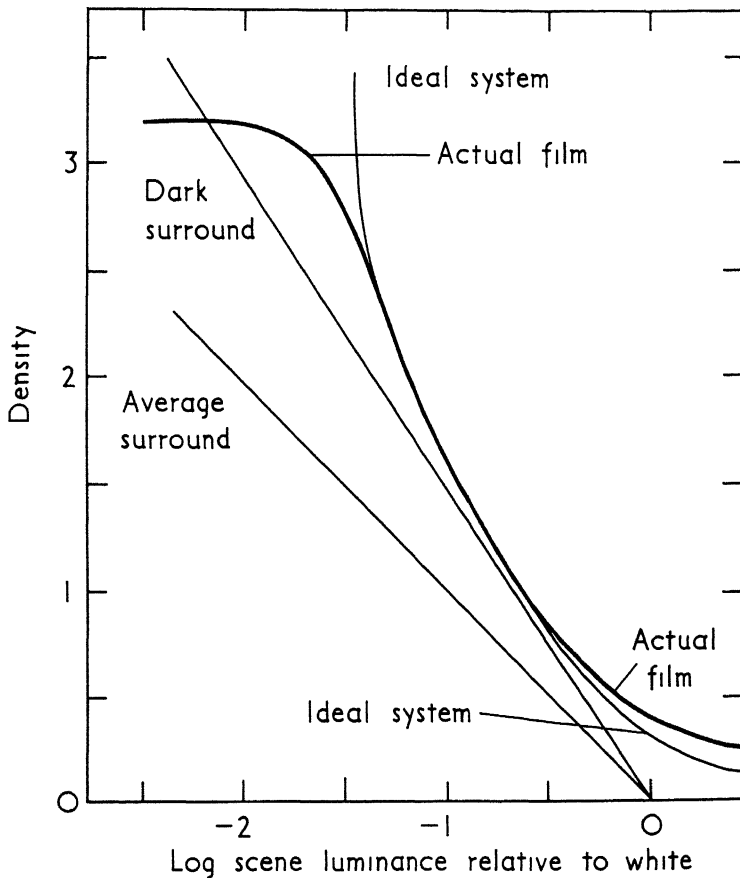


*Fig 67* The curve marked 'To offset flare' shows the characteristic which a photographic system must have in order to achieve the final relationship of Fig 66 for dark surround viewing conditions (shown again in this figure), in the presence of typical amounts of camera flare and viewing flare. The broken curve marked 'Ideal system' shows how the gamma has to be reduced at low densities to accommodate extreme highlights.

effect would have been to require a further increase in gamma, mainly at low densities, similar to that shown in Fig 63, in negative-positive systems, or mainly at high densities in positive-positive systems (see Section 13.3).

As in the case of reflection-print systems, if a film system were used having the abrupt intercepts with the zero-density line shown in Fig 67, very unpleasant 'holes' in the picture would occur whenever scene luminances exceeded that of the reference white. An ideal curve for the system must therefore have

a gradually decreasing gamma at the light end of its scale as shown by the broken curve marked 'Ideal system'. In Fig. 6 8 the curve marked 'Ideal system' is the same as the 'To offset flare' curve of Fig 6 7 except that it follows the broken curve at low densities. Also shown in Fig 6 8 is a curve marked 'Actual film' and this is the characteristic of a commercially successful reversal film used for the large scale production of transparencies for the amateur market. It is seen to follow the ideal curve quite closely except at the low density end where it is slightly too high because of the stain or fog of the



*Fig 6 8* The curve marked 'Ideal system' follows the 'To offset flare' curve of Fig 6 7 except at the low density end in order to accommodate extreme highlights. The curve marked 'Actual film' shows the characteristic of a commercially successful reversal film used for the production of colour transparencies intended for projection

# TONE REPRODUCTION, 6 4

film, and at the high density end where it is too low because of the impossibility of achieving the infinitely high gamma called for by the ideal curve

In Fig 6 9 are compared the curve of the actual reversal film (replotted from Fig 6 8) and nine points representing the densities and relative log scene luminances of the nine steps of the same grey scale as used for Fig 6 5 but this time photographed on this reversal film in bright sunlight (with a portrait to define correct exposure levels as before), the densities and log scene luminances were measured using the same telephotometer situated in a typical observer viewing position in the projection room, and from the camera position in the

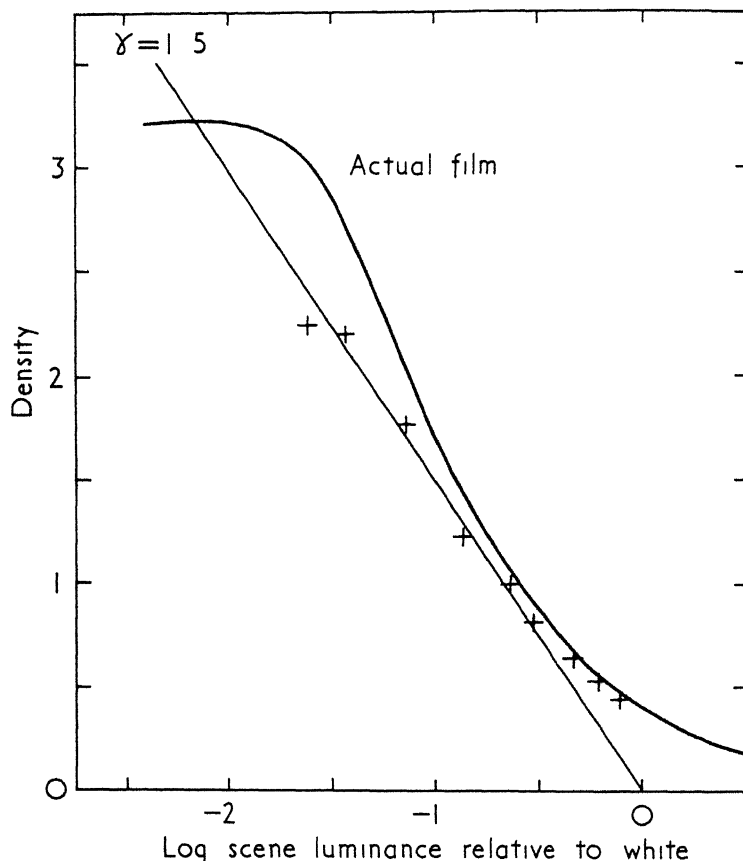


Fig 6 9 The densities actually seen by the audience (crosses) of the projected colour-transparency reproduction of the nine-step grey scale photographed in bright sunlight on a film having the same characteristic as shown in Fig. 6 8 ('Actual film' curve) and shown again in this figure

actual scene (Hunt, Pitt and Ward, 1969) It is clear that again, although the characteristic of the actual photographic system is very curved, with a maximum gamma well in excess of 1.5, yet the points lie on the straight line of 1.5 gamma over most of their density range. Moreover, if, again, log scene luminance relative to white is regarded as a measure of scene density, then the reproduced density is equal to 1.5 times the scene density over most of the density range, deviations only occur below a density of about 0.7 where very light greys and whites are reproduced too dark, and above about 2.2 where very dark greys and blacks are reproduced too light.

In the case of cut-sheet films viewed on illuminators, the dim surround requires a gamma of about 1.25, and the densities of the same nine-step grey scale reproduced on cut-sheet film, and measured by means of the telephotometer from a typical observer viewing position, are shown in Fig. 6.10 (the 'square' points), the results for the reflection print (crosses) and projected transparency (circles) are also shown for comparison.

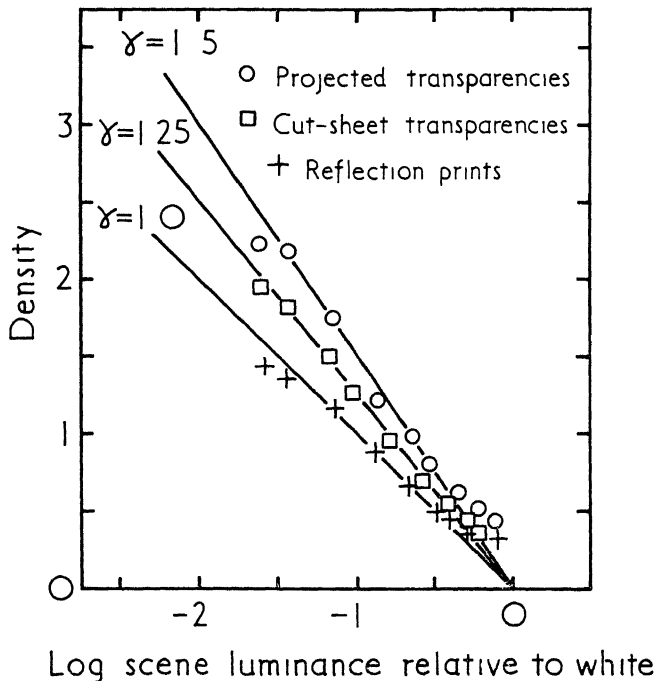


Fig. 6.10 The displayed density of the nine-step grey scale plotted against the log luminances of its steps relative to white. Reflection print systems have a gamma of 1.0, cut-sheet transparency systems a gamma of 1.25, and projected transparency systems a gamma of 1.5.

### 6.5 Complications with solid objects

The results of Fig 6 10 show that most of the steps of the grey scale in the original scene are reproduced with densities which are the same as those of the original in the case of the reflection print, and increased by a factor of 1.25 in the case of the cut-sheet film on an illuminator, or of 1.5 in the case of the projected transparency. It must be pointed out, however, that this finding is dependent on the particular choice of reference white. Furthermore a flat grey scale is a very artificial scene, and real objects are usually solid, so that their luminance varies as the incident light strikes them at different angles. The simple equivalence of densities shown in Fig 6 10 is therefore complicated in practice, and hence the print or transparency which best depicts a particular scene may have to lighten or darken particular objects in order to effect the best overall compromise. This can be done by careful control of lighting (Evans and Klute, 1944); shadow areas often have to be lightened.

### 6.6 Comparison of transparencies and reflection prints

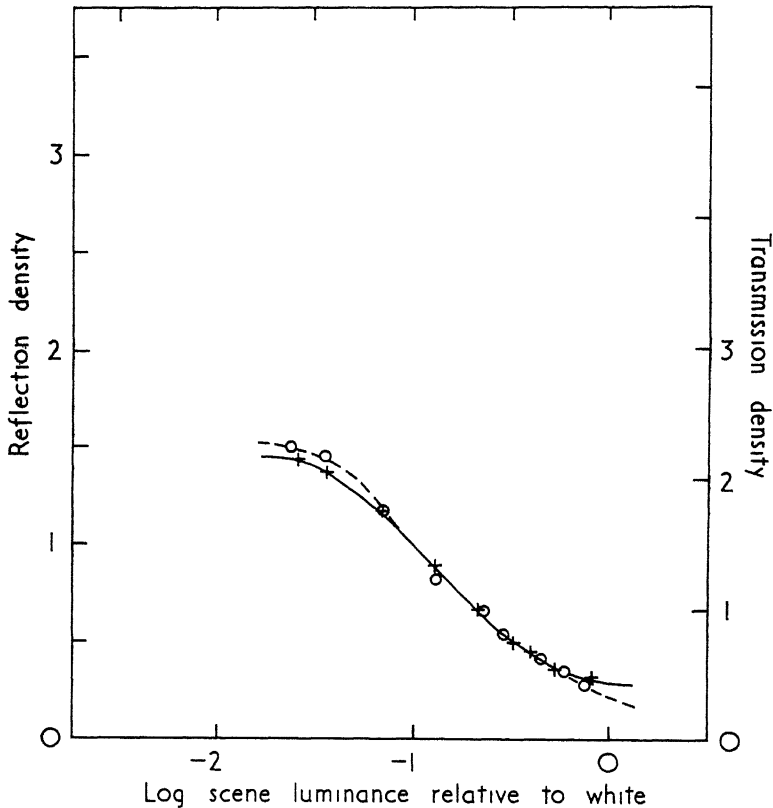
In Fig 6 11 the results of Figs. 6 5 and 6 9 have been plotted together using a scale of transmission density reduced by a factor of 1/1.5. It is seen that the two sets of results are in close agreement but that the transparency reproduces both the lightest and the darkest steps of the grey scale with higher gamma. The greater crushing of the lightest and darkest tones in reflection prints, as compared to transparencies, is a well-known effect and contributes to their somewhat lower quality (see Chapter 13).

### 6.7 Colour saturation

Since colour saturation is increased by increasing the gamma (see Section 7 9) it is clear that, other things being equal, projected transparencies and cut-sheet films would show higher saturation than reflection prints, because of their use of an effective gamma of 1.5 or 1.25 instead of 1.0. This is in broad agreement with practical experience. But other factors are also at work: for example, inter-reflections in the image-layers of reflection prints between the base and the top-surface effectively degrade the dyes, thus tending to reduce the colour saturation of reflection prints still further (see Section 13 8), however, saturation is increased physiologically as the general illumination level is raised (Hunt, 1952, 1953, 1965b), and reflection prints can often be illuminated to higher levels than is feasible in the case of projected images of transparencies, and hence some increases in saturation can be obtained; transparencies also suffer a loss of saturation because a dark surround decreases saturation physiologically (Hunt, 1950; Rowe, 1972; Pitt and Winter, 1974).

### 6.8 Exposure latitude

If the viewing flare light occurring in the projection of transparencies remains of constant magnitude in spite of changes in the density of the transparency,



*Fig 6 11* The crosses from Fig 6 5 together with points (circles) corresponding to the crosses of Fig 6 9 but plotted on a density scale reduced by a factor of  $1/1.5$ . If the alteration in density scale correctly allows for the effect of the dark surround in the case of the projected transparency, then the near coincidence of the crosses and the circles indicates similarity of apparent tone reproduction in the projected transparency and in the reflection print, however, the latter has lower gamma at both the very light and the very dark ends of the scale

then the characteristic curve effective on the screen will remain substantially constant with variations in exposure level of the film (because by far the greater part of the flare is viewing flare). However, part of the viewing flare in projected transparencies derives from light from the screen being reflected by the room back to the screen, hence the viewing flare will decrease somewhat as transparencies become more dense and the effective gamma will rise at high densities, furthermore, light parts of the scene will be reproduced away from the low-gamma curved portion of the film characteristic hence dark transparencies



will have higher effective gammas. Conversely light transparencies will have lower effective gammas. It would therefore be expected that the exposure latitude of transparency materials would be limited by under-exposure resulting in excessive apparent gamma and over-exposure in insufficient apparent gamma: this is exactly what is found in practice. However, with under-exposed transparencies, insufficient maximum density in the film may result in insufficient gamma in the shadows, and this, when combined with excessive gamma in the rest of the scale, presents a particularly unpleasant appearance. (High density slides may also be unsatisfactory merely because of inadequate screen luminance, of course.)

In reflection prints the exposure latitude at the camera will be limited by the film, and in the case of colour negative films their long straight characteristic curves (see Section 14.15) usually provide far more camera exposure-latitude than is possible with the curved characteristics required by direct reversal films, however, when printing negatives, the latitude of the printing exposure is limited: in light prints, by insufficient gamma (caused by the curve of the system at low densities), in dark prints, by insufficient density-range being available to depict an average scene adequately, and, generally, by the need for objects to be reproduced with approximately the same density as they had in the scene, because reflection prints are seen in the presence of other natural objects.

### 6.9 Tone reproduction in duplicating

If a transparency, exposed on a film system having as characteristic the 'Actual film' curve of Fig. 6.8, is duplicated by contact printing on to the same film, the resultant characteristic curve is as shown by the dotted curve in Fig. 6.12 (obtained by using the densities of the full curve as abscissa values to obtain a new set of densities which are plotted against the original log relative scene luminances). It is assumed that there is negligible printer flare in contact printing (which is probably correct), however, even in optical printing, the amount of printer flare would probably be small compared to the amount required to offset the large increase in the gamma of the transfer function shown by the dotted curve of Fig. 6.12. It is clear that the basic gamma of 1.5 of the film system (with even higher gammas at high densities to offset flare), together with the curved low-density portion, have resulted in a much more bowed characteristic for the duplicate system than for the original transparency system. Duplicates made on such a system exhibit excess shadow contrast (blocked-up shadows) and insufficient high-light contrast (burnt-out highlights) as shown in Fig. 6.13. Similar effects occur, although to a less extent, in the case of cut-sheet film, as shown in Fig. 6.14.

The situation can be improved by deliberately adding extra 'printer flare', a technique known as *flashing* (Lighton, 1967). The amount of correction which it is possible to introduce by flashing, however, is limited by the necessity of maintaining an adequate maximum density in the copy.

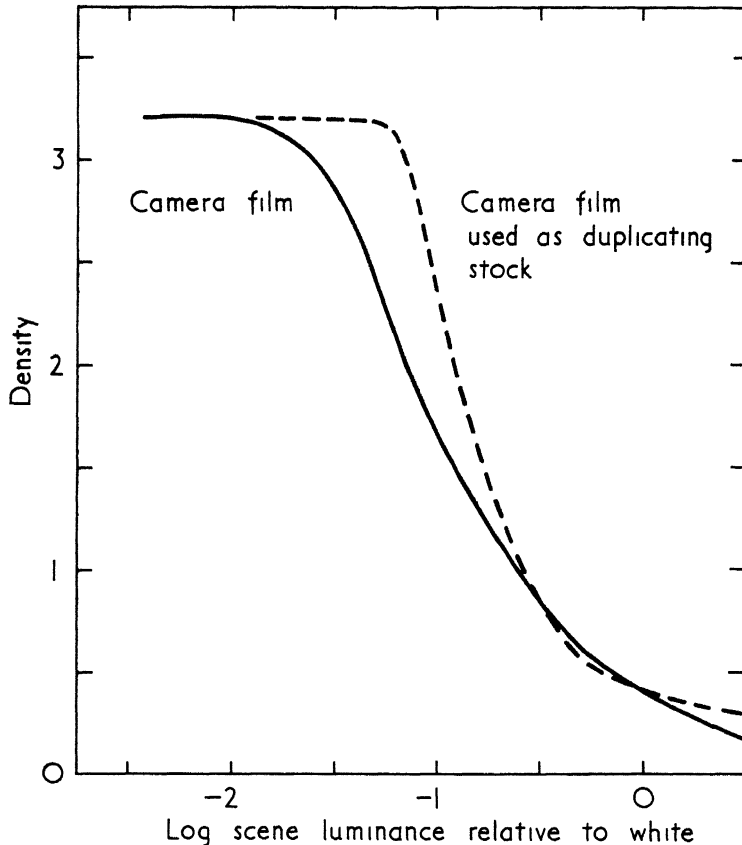
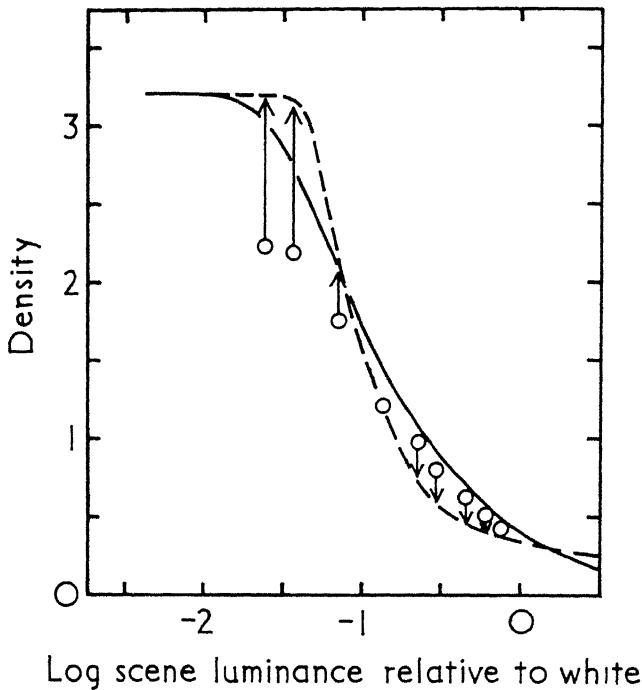


Fig 6.12 The effect on the overall characteristic curve (broken curve) of using, for duplicating, a film with the 'Actual film' characteristic curve of Fig 6.8 (shown again in this figure as 'Camera film' curve).

Ideally, from the point of view of tone reproduction, a duplicating film should have a characteristic curve with a gamma of 1.0 at all densities. In practice it is impossible to avoid low gamma 'toes' and 'shoulders' at the ends of the characteristic curves of photographic films, but in Fig 6.15 the curve for a film intended for duplicating cut-sheet transparencies is shown, together with the curve of an actual film intended for original cut-sheet transparencies (marked 'Camera film' in Fig 6.15). It is seen that the duplicating film is a much closer approximation to the ideal  $\gamma = 1$  characteristic than the camera film; the slightly higher gamma (as compared to 1) of the duplicating film at high densities provides some correction for printer flare if optical printing



*Fig 6 13* Sensitometric curve of projection-transparency film (full line) compared to the curve resulting from the use of this type of film for duplicating with no flare (broken line). The circles show the results obtained in practice for an original transparency with camera and viewing flare (reproduced from Fig 6 9). the arrow heads show how their densities are distorted if this type of film is used for duplicating

(or enlarging) is used. If a duplicating film of the type shown in Fig 6 15 is not available, a camera type of film can be used and the tone reproduction corrected by using appropriate masks (see Section 15 2 and Chapter 26) or similar devices on scanners (see Chapter 28)

### 6.10 Tone reproduction in television

The viewing conditions for television are usually similar to those for viewing cut-sheet transparencies on an illuminated opal in both cases a dim surround is involved. A gamma of about 1.25 is therefore appropriate, and in colour television this is commonly achieved by transmitting signals of gamma 1/2.2 and displaying them on receivers having gammas of about 2.8 (see Section 19 14).

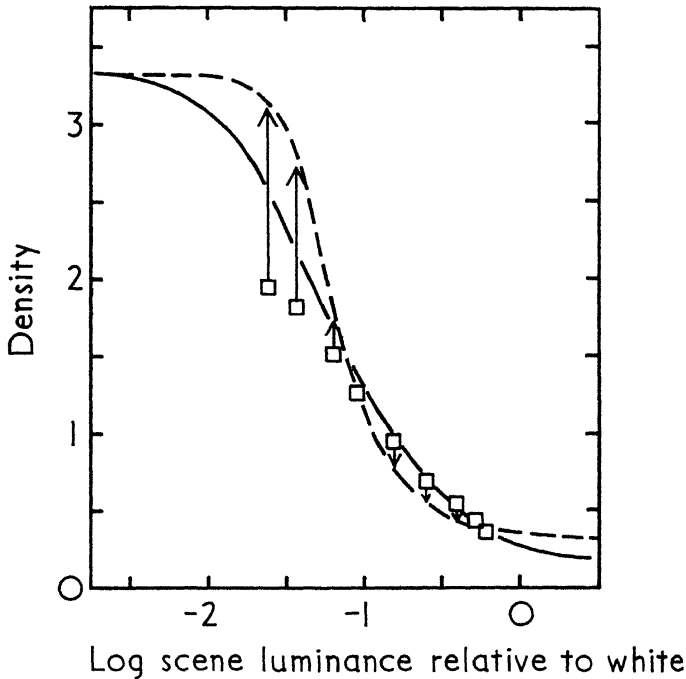


Fig 6 14 Same as Fig 6 13 but using throughout a film intended for the production of cut-sheet transparencies

When film is used to originate television signals it is therefore necessary for the gamma to be reduced from that of the film to  $1/2.2$  (see Section 23 12).

The presence of flare at various stages complicates the situation, and the effects of flare are often reduced by electronic adjustment of the black level of the picture (DeMarsh, 1972).

### 6.11 Lighting geometry

The geometrical arrangement of the lighting in scenes can greatly affect the apparent tone reproduction in pictures (see Plate 8, page 171), this calls for careful control of the lighting of the scene, and, in film and television studios, elaborate systems of lights are often used. Apparent contrast is affected not only by the positions, but also by the sizes, of light sources. The use of small compact lights results in shadows having sharp edges, whereas larger sources give softer shadows that make pictures look less contrasty. The soft edges that occur when objects are very out-of-focus in pictures can also affect apparent contrast, and this sometimes results in out-of-focus patches of colour in pictures appearing unusually luminous (See Plate 14, page 267).

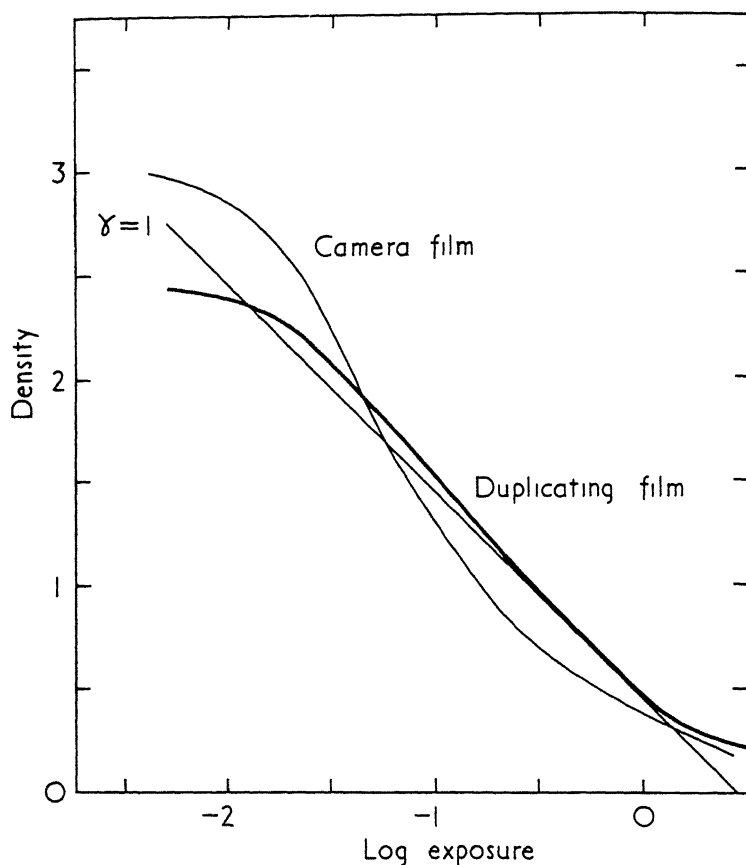


Fig 6 15 A cut-sheet transparency-film characteristic curve ('Camera film' curve) and that of a duplicating film of gamma approximately 1.0 designed for making cut-sheet duplicates

## 6.12 Conclusions

If a picture is viewed under conditions such that its average luminance and that of its surround are similar to the average luminance of the original scene, then the tone-reproduction of the system used to produce the picture should ideally have a gamma of unity

If the picture is viewed under conditions in which the average luminance of the picture and that of its surround are equal to one another but different from the average luminance for the original scene, then a gamma of unity is still usually a good enough approximation except for extreme conditions, such as moonlight

To achieve a gamma of unity in a system, however, it is necessary to take account of flare wherever it occurs consequently, the photographic materials used in such systems must result in overall characteristic curves whose gammas increase substantially as the exposure approaches the end of the tone scale. Furthermore, the need to provide exposure latitude may also require departures from the concept of a gamma of unity. By allowing for these factors, ideal characteristic curves for the photographic systems can be constructed.

If the picture is viewed in a dark surround, as with projection in a darkened room, the dark surround has the subjective effect of 'subtracting grey' from the picture, but it does so to a greater extent in dark areas than in light areas hence the dark surround lowers the apparent gamma. Since original scenes are not normally viewed with dark surrounds, it is in this case necessary for the reproduction to operate at a gamma of about 1.5, instead of unity, so as to off-set this effect. Allowing for this factor, and, as before, for flare and latitude, an ideal characteristic curve for a photographic system intended for dark-surround viewing can be constructed. If the picture is viewed with a dim surround, as is the case for cut-sheet transparencies viewed on an illuminated opal, and for television, the gamma required is 1.25 instead of 1.5.

The high gamma required by the dark-surround, and the curvature required by flare and latitude considerations, make systems intended for dark-surround projection very unsuitable for duplicating purposes.

Lighting geometry also affects the apparent tone reproduction in pictures.

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## CHAPTER 7

# The Colour Triangle

- 1 Introduction – 2 Colour Terminology – 3 Trichromatic matching –  
4. Colour-matching functions – 5. The colour triangle – 6 The centre of  
gravity law – 7. Other colour triangles – 8 Additive colour reproduction –  
9 The Ives-Abney-Yule compromise – 10 Colour gamuts of reflecting  
and transmitting colours – 11 Two colour reproductions

### 7.1 Introduction

**I**N Chapters 2 and 4 the errors of trichromatic colour reproduction by both the additive and the subtractive principles were considered in terms of the assumed sensitivity curves of the three types,  $\rho$ ,  $\gamma$ , and  $\beta$ , of retinal cone. This approach to the subject has the advantage of being direct and simple, but it requires some assumptions concerning the eye, and is of a qualitative, rather than a quantitative nature. For a quantitative approach it is necessary first to consider in some detail the phenomenon of trichromatic colour matching. Before we do this, however, a brief consideration of some aspects of colour terminology is advisable (C I E International Lighting Vocabulary, 1970)

### 7.2 Colour terminology

It is generally agreed that colours have three main attributes: *hue*, which denotes whether the colour appears red, orange, or blue etc.; *saturation*, which denotes the extent to which the colour appears to be admixed with white, grey or black (high saturation denoting the appearance of little admixture, low saturation denoting the appearance of much admixture), and *luminosity* or *lightness*, which denote the extent to which colours appear to emit more or less light, the latter term being used for the luminosity of surface colours relative to white, or of transmitting colours relative to clear samples (In America, *brightness* is used instead of luminosity). The appearance of any given colour, however, can change with the viewing conditions, thus a surface which by daylight appears a light saturated red, for instance, becomes a dark desaturated red at twilight and practically grey by moonlight. For this reason it has been found helpful to divide colour terms into *subjective* and *objective* terms.

Subjective terms denote the appearance of the colour to an observer, thus hue, saturation, luminosity, and lightness, as defined above, are all subjective terms. Objective terms relate to quantities obtained with measuring instruments, and (unlike subjective terms) are unaffected by changes in the adaptation of the observer. It is convenient to measure quantities which are correlated with the subjective terms defined above and the objective terms involved are as follows

<i>Subjective Term</i> · Hue	<i>Objective Term</i> : Dominant Wavelength
Saturation	Purity
Luminosity (Brightness)	Luminance
Lightness	Luminance Factor
Hue and Saturation	Chromaticity

The term *luminance* has been adopted internationally to denote what previously was called *photometric brightness*, or just *brightness*. The change was made because, to many people, the brightness of a colour denotes its colourfulness rather than its luminous intensity per unit projected area, which is now therefore called *luminance*. Thus if the intensity of illumination on a surface is doubled, the luminance of that surface is doubled, but the brightness of the colour (in the sense of its colourfulness) might remain unchanged.

The term *luminance factor* is a measure of the extent to which an object, as seen from a given direction, relative to a perfectly reflecting or transmitting sample identically illuminated, reflects or transmits more or less light; the more specific term *reflection factor* or *reflectance* is often used for surface colours, for transmitting colours, such as filters, *transmission factor* or *transmittance* is often used, however, these latter terms strictly apply only to integrated collection of the light, as by an integrating sphere.

There are occasions when it is extremely important to distinguish between the objective and subjective attributes of colours, but in many contexts only general attributes are in view and strict observance of the above terminology would be pedantic. In these cases the subjective terms are used in this book, since they are more widely understood. In America the Munsell system of colour specification is widely used, and in this system *Hue* is used in the objective sense, *Value* is used instead of Luminance Factor, and *Chroma* instead of Purity. The Munsell system has the special feature that, though an *objective* system, it is scaled *subjectively*: that is, equal steps of Munsell Hue, Chroma and Value have been chosen to represent as far as possible equal differences in hue, saturation and lightness respectively. A consequence of this is that in a shadow series, having constant hue and saturation, chroma decreases with decreasing lightness, because at low lightnesses it is more difficult to see colour differences than at high lightnesses. Thus, on a page of Munsell samples of constant hue, if (as they should) the columns of chips represent constant chroma, the colour saturation in a column tends to increase with decreasing lightness. In the Munsell system the size of the units used is such that 1 unit of value is roughly



THE COLOUR TRIANGLE, 7.2

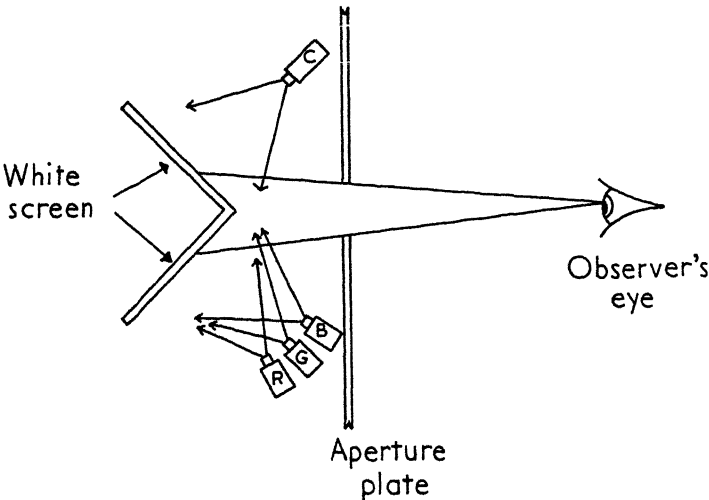


Fig 7 1 The principle of trichromatic matching The upper white screen is illuminated only by light of the test colour C The lower white screen is illuminated only by a mixture of red, green, and blue light from the three projectors R, G, and B By adjusting the amounts of red, green, and blue light in the mixture, it can be made identical in appearance to the colour C

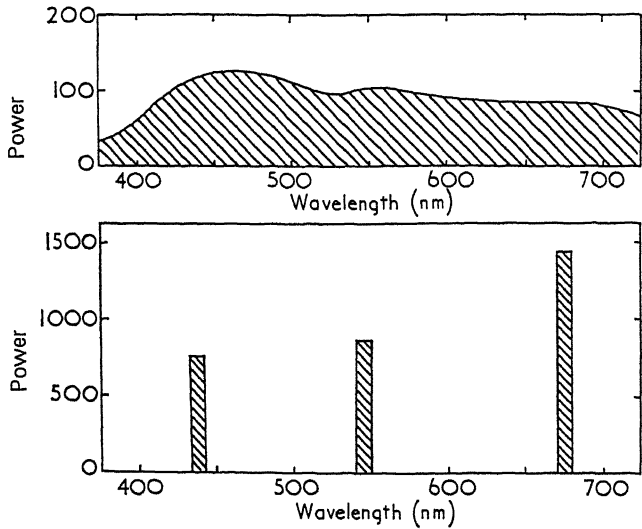


Fig.7 2 The upper curve shows the spectral power distribution of a white light, the power distributions shown in the lower diagram refers to a light which, to the eye, appears exactly the same colour. (Note the different power scales used )

equivalent to 2 units of Chroma, and 3 units of Hue for samples of Chroma 5 (Newhall, 1940)

### 7.3 Trichromatic matching

If, as in Fig 7 1 arrangements are made whereby colours can be compared in appearance with an additive mixture of red, green, and blue light, it is found that by varying the relative and absolute amounts of the red, green and blue lights it is always possible to make the appearance of the mixture identical with that of any chosen colour (A few colours of very high purity appear to be exceptions to this rule, but, as we shall shortly see, they can also be matched by using a special technique.)

This phenomenon of trichromatic matching is easily explained in terms of a trichromatic theory of colour vision. For if all colours are analysed by the retina into only three different types of response,  $\rho$ ,  $\gamma$ , and  $\beta$  (proportional, for instance, to absorptions in three different photo-sensitive pigments), the eye will be able to detect no difference between two stimuli which give rise to the same  $\rho$ -, the same  $\gamma$ - and the same  $\beta$ -signal, no matter how different the two stimuli may be in spectral composition. In fact the spectral difference between two matching stimuli can be quite startling as shown in Fig. 7.2, where a stimulus consisting of power throughout the whole of the spectrum is matched by light from three narrow bands of the spectrum only. But both these power distributions give rise to identical  $\rho$ -,  $\gamma$ -, and  $\beta$ -responses, so that the two stimuli are indistinguishable to the eye (Such stimuli, which are spectrally different but visually identical, are known as *metameric pairs*, or *metamers*.)

With some colours of very high purity, and most colours of the spectrum, it is found that although the red, green, and blue mixture can reproduce the same hue and luminosity, the saturation of the mixture is never quite sufficient to match these colours. The case is particularly marked for the blue-green colours of the spectrum. A mixture consisting of blue and green only can be made to reproduce the correct hue and luminosity, but the mixture is always paler than the test colour.

At first sight, it might be thought that this fact invalidates trichromatic theories of colour vision, but it is in fact predicted by them. In Fig 7 3 the assumed sensitivity curves of the three retinal receptors  $\rho$ ,  $\gamma$  and  $\beta$ , are reproduced from Fig 2 2(a). Let us consider the case where our red, green, and blue beams of light R, G, and B are the most saturated available, that is monochromatic light of wavelengths 650 nm for the red, R, 530 nm for the green, G, and 460 nm for the blue, B, and suppose that we are trying to match monochromatic light of wavelength 495 nm (a blue-green). It is clear that the red stimulus will give only a  $\rho$ -response, and no  $\gamma$ - or  $\beta$ -response. The green stimulus will give chiefly a  $\gamma$ -response, but also a considerable  $\rho$ -response, but very little  $\beta$ -response. The blue stimulus will give mainly a  $\beta$ -response, together with a small  $\gamma$ -response, but very little  $\rho$ -response. An arbitrary scale has been included

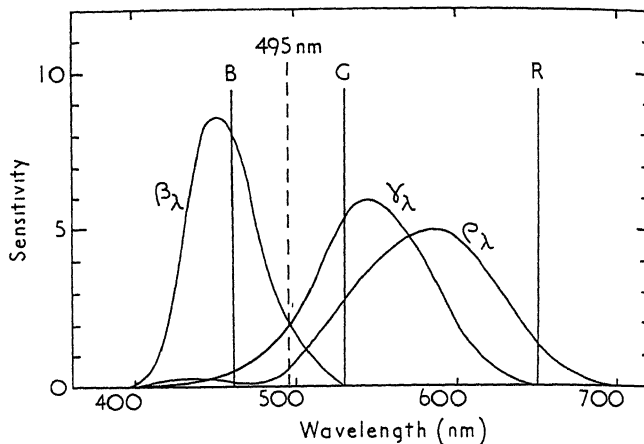


Fig 7.3 A typical set of sensitivity curves,  $\rho_\lambda$ ,  $\gamma_\lambda$ , and  $\beta_\lambda$ , representing the probable sensitivity curves of the three types of lightreceptor believed to be operating in the eye (Reproduced from Fig 2.2(a))

in Fig 7.3 so that the responses given by unit power of each of the three stimuli R, G, and B, can be tabulated from Fig 7.3 thus

For unit power of R	$\rho = 1.26$	$\gamma = 0$	$\beta = 0$
„ „ „ „ G	$\rho = 2.7$	$\gamma = 5.7$	$\beta = 0$
„ „ „ „ B	$\rho = 0.08$	$\gamma = 0.4$	$\beta = 8.0$

Now for unit power of light of wavelength 495 nm, from Fig 7.3

$$\rho = 0.5 \quad \gamma = 2.0 \quad \beta = 2.0$$

and therefore in order to match it with a mixture of R, G and B it is necessary to choose amounts of them which give rise to the same response magnitudes

Since only the B stimulus produces any  $\beta$ -response it is clear that we must have a quarter of a unit of B in order to produce the required 2.0  $\beta$ -response. Thus we have:

$$\text{For } \frac{1}{4} \text{ unit of B} \quad \rho = 0.02 \quad \gamma = 0.1 \quad \beta = 2.0$$

We now need more  $\gamma$ -response, and since R produces none, we must produce it by means of G. We therefore need a  $\gamma$ -response of 1.9 units which will be given by  $\frac{1}{3}$  of a unit of G. Thus we have:

$$\text{For } \frac{1}{3} \text{ unit of G} \quad \rho = 0.9 \quad \gamma = 1.9 \quad \beta = 0$$

Hence for  $\frac{1}{4}$  unit of B together with  $\frac{1}{3}$  unit of G:

$$\rho = 0.92 \quad \gamma = 2.0 \quad \beta = 2.0$$

It is thus clear that, although we have the correct amounts of  $\gamma$  and  $\beta$ , we have almost twice as much  $\rho$ -response as we should have, and we have not yet added any R. To do so would merely increase the  $\rho$ -response still further, without altering the  $\gamma$ - and  $\beta$ -responses, thus making the mixture even less like the test colour of wavelength 495 nm. It is therefore clear that no mixture of

lights of wavelengths 650, 530, and 460 nm can ever be made to match light of wavelength 495 nm, and this is borne out by experiment. The fact, however, is predicted by the curves of Fig. 7 3, which are the quantitative expressions of trichromatic theories of colour vision, and the theories are in no way invalidated. It is because the  $\rho$ - and  $\beta$ -curves of Fig. 7 3 overlap, thus making it impossible to stimulate the  $\gamma$ -cones on their own, that saturated blue-green colours cannot be matched by additive mixtures of red, green, and blue light.

If monochromatic lights of different wavelengths are chosen for the three matching stimuli, or if matching stimuli each comprised of broad spectral bands of light are used, there will always be some saturated colours which cannot be matched, occasionally light of wavelength 495 nm may be matched, as when for instance one of the three matching stimuli consists of light of this wavelength, but in this case there will be other spectral colours which cannot be matched.

To revert, however, to our stimuli R, G, and B of wavelengths 650, 530, and 460 nm, it is clear that if, instead of adding some of the stimulus R to the mixture of  $\frac{1}{4}$  unit of B and  $\frac{1}{3}$  unit of G, we add it in the right amount to the test colour of wavelength 495 nm, we can then obtain a colour match. Thus we already have 0.92  $\rho$ -response in the mixture, but only 0.5  $\rho$ -response in the test colour. So the addition of 0.42  $\rho$ -response to the test colour will make it match the mixture of G and B. This amount of  $\rho$ -response is given by  $\frac{1}{3}$  unit of R, thus

$$\text{For } \frac{1}{3} \text{ unit of R} \quad \rho = 0.42 \quad \gamma = 0 \quad \beta = 0$$

We, therefore, now have the situation that

Unit power of 495 nm +  $\frac{1}{3}$  unit of R is matched by  $\frac{1}{3}$  unit of G +  $\frac{1}{4}$  unit of B. It is customary to regard this addition of one of the three matching stimuli to the test colour instead of to the mixture as a negative quantity of R and we therefore write

Unit power of 495 nm is matched by  $\frac{1}{3}$  unit of G +  $\frac{1}{4}$  unit of B -  $\frac{1}{3}$  unit of R. Using this conception of negative amounts, it is possible to match *all* colours by choosing suitable proportions of three matching stimuli which are additively mixed.

## 7.4 Colour-matching functions

Since, as we have just seen, it is possible to match all colours by means of additive mixtures of three matching stimuli, it is possible to match all the colours of the spectrum. When this has been done the results are often presented as three curves, as shown in Fig. 7 4, in which the amount of R, the amount of G, and the amount of B needed to match unit power of each wavelength of the spectrum, are plotted against wavelength. As would be expected, the maximum of each curve is in a region of the spectrum where the colour is similar to the matching stimulus in question, and it will also be noted that all three curves have negative

portions, the largest being that of the R stimulus in the blue-green parts of the spectrum. The units used for the amounts of R, G and B are not always power units, since it is generally more convenient to use arbitrary units such that some specified white stimulus is matched by equal amounts of the three matching stimuli. In Fig. 7.4 the white stimulus used for defining the units is one in which the amount of power per unit wavelength is constant throughout the spectrum, this hypothetical white source is of some importance in colorimetry and is known as the *equal-power source*, with the abbreviation  $S_e$ . If a different white had been used for defining the units, or if the units had been defined photometrically (as, for instance, candelas/square metre or lux or apostilbs) or if units of power had been used, the curves would not have differed in shape but only in height, all the ordinates of any one curve being multiplied by the same factor, but the three factors being different for the three curves.

The ordinates of these *colour-mixture curves*, or *colour-matching functions*, are generally denoted by the symbols  $\bar{r}_\lambda$ ,  $\bar{g}_\lambda$ ,  $\bar{b}_\lambda$  or  $\bar{r}(\lambda)$ ,  $\bar{g}(\lambda)$ ,  $\bar{b}(\lambda)$ , so that the interpretation of the curves may be written thus

Unit power of light of wavelength  $\lambda$  is matched by

$$\bar{r}_\lambda \text{ units of R} + \bar{g}_\lambda \text{ units of G} + \bar{b}_\lambda \text{ units of B}$$

It is convenient to abbreviate this to

$$1.0(\lambda) \equiv \bar{r}_\lambda(R) + \bar{g}_\lambda(G) + \bar{b}_\lambda(B)$$

where the equivalent sign ( $\equiv$ ) is used to mean that the equation represents an equivalence of colours to the eye, and the symbols in brackets do not represent *quantities*, but merely indicate to which stimuli the coefficients (1.0,  $\bar{r}_\lambda$  etc.) refer.

Experiment shows that these equations usually obey the ordinary rules of algebra so that, for instance, if  $k$  is a constant

$$k(\lambda) \equiv k\bar{r}_\lambda(R) + k\bar{g}_\lambda(G) + k\bar{b}_\lambda(B)$$

Moreover if we have  $k_1$  power units of wavelength  $\lambda_1$  and  $k_2$  power units of wavelength  $\lambda_2$ , represented by the equations

$$k_1(\lambda_1) \equiv k_1\bar{r}_1(R) + k_1\bar{g}_1(G) + k_1\bar{b}_1(B)$$

$$k_2(\lambda_2) \equiv k_2\bar{r}_2(R) + k_2\bar{g}_2(G) + k_2\bar{b}_2(B)$$

then experiment shows that:

$$k_1(\lambda_1) + k_2(\lambda_2) \equiv (k_1\bar{r}_1 + k_2\bar{r}_2)(R) + (k_1\bar{g}_1 + k_2\bar{g}_2)(G) + (k_1\bar{b}_1 + k_2\bar{b}_2)(B)$$

This additive property of equations can be extended to any number of wavelengths so that generally we can write

$$k_1(\lambda_1) + k_2(\lambda_2) + \dots \equiv (k_1\bar{r}_1 + k_2\bar{r}_2 + \dots)(R) + (k_1\bar{g}_1 + k_2\bar{g}_2 + \dots)(G) + (k_1\bar{b}_1 + k_2\bar{b}_2 + \dots)(B)$$

But all colours, whether saturated or pale, light or dark, and of whatever hue, consist of mixtures of spectral colours in varying amounts. Therefore, if we know the spectral power distribution of any stimulus, with the aid of the curves of Fig. 7.4 (or tabulated values of  $\bar{r}_\lambda$ ,  $\bar{g}_\lambda$  and  $\bar{b}_\lambda$ ) it is possible to calculate the amounts of R, G and B necessary to match it, and the results of such calculations agree with the values obtained when the stimulus is matched experimentally.

Suppose then that we have some stimulus, C, represented by some spectral

power distribution curve  $E_\lambda$ . By means of the curves of Fig 7.4 we can calculate the amounts of R, G and B needed to match it, and obtain the equation

$$(C) \equiv R_c(R) + G_c(G) + B_c(B)$$

where

$$R_c = E_1 \bar{r}_1 + E_2 \bar{r}_2 + \dots + E_n \bar{r}_n$$

there being similar expressions for  $G_c$  and  $B_c$ , and the numerals 1 to  $n$  indicating a series of wavelengths equally spaced at a convenient interval throughout the entire visible spectrum. These amounts  $R_c$ ,  $G_c$  and  $B_c$  are known as *tristimulus values*.

Suppose now that in an additive colour photographic system the colours of the red, green and blue lights forming the final picture are the same R, G and B as we have been considering, namely monochromatic lights of wavelength 650, 530 and 460 nm respectively. And suppose that the three filter-emulsion combinations on which the image of the original scene is focused, have spectral sensitivity curves exactly the same as those of Fig 7.4 (we shall consider the practical realization of the negative parts of these curves presently). Considering the red negative only, the exposure  $N_R$  will be proportional to

$$E_1 \bar{r}_1 + E_2 \bar{r}_2 + E_3 \bar{r}_3 + \dots \dots + E_n \bar{r}_n$$

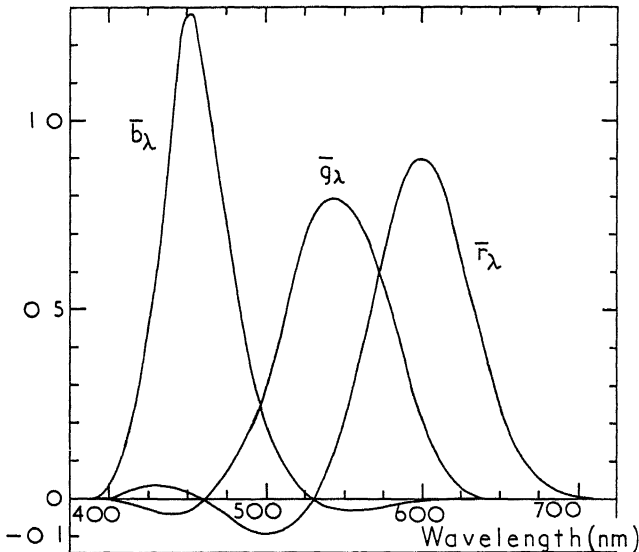


Fig 7.4 Colour-matching functions showing the amounts,  $\bar{r}_\lambda$ ,  $\bar{g}_\lambda$ , and  $\bar{b}_\lambda$  of red, green, and blue light required to match unit power of each wavelength of the spectrum, using matching stimuli of wavelengths 650, 530, and 460 nm respectively. The amounts of the stimuli are measured in arbitrary units chosen so that equal amounts of the three stimuli are needed to match the 'equal-power' white source,  $S_z$ .

Assuming that the photographic system is linear, the amount of latent image,  $I_R$ , formed in the negative, will be proportional to  $N_R$ , and the transmission  $T_R$  on the positive will be proportional to  $I_R$  and therefore also to  $N_R$ . But the expression for  $N_R$  is exactly the same as that for  $R_c$ , the amount of the stimulus  $R$  needed to match the colour  $C$ . Therefore the projection of the positive with transmission  $T_R$  will automatically result in  $kR_c$  of stimulus  $R$  being projected on the screen, and  $k$  will be constant over the picture area, so that over the entire picture area the amount of  $R$  will be proportional to the amount needed to match the colours of the original scene. Similarly the transmission of the green positive  $T_G$  will be proportional to  $G_c$ , the amount of stimulus  $G$  needed to match the colours of the original, and the transmission of the blue positive  $T_B$  will be proportional to  $B_c$ , the amount of stimulus  $B$  needed to match the colours of the original. Hence any colour in the original is represented by

$$(C) \equiv R_c(R) + G_c(G) + B_c(B)$$

and in the reproduction by

$$(C') \equiv kR_c(R) + kG_c(G) + kB_c(B)$$

It is thus only necessary to make  $k=1$ , that is, to adjust the overall intensity of the picture so that the luminance of the reproduction is the same as that of the original, to obtain exact colour reproduction of all the colours in the original scene (Hardy and Wurzburg, 1937, Harrison and Horner, 1937)

The conditions which must be satisfied in order to obtain this result are.

- (1) The spectral sensitivity curves of the filter-emulsion combinations, used to record the three negatives, must be identical with the colour-matching functions of the three stimuli used to form the final picture,
- (2) The transmissions on the positives must be proportional to the exposures at the corresponding points on the negatives,
- (3) The overall luminance must be adjusted so that the picture has the same luminance as the original.

Conditions 2 and 3 may not be too difficult to realize, but the negative portions of the colour-matching functions make condition 1 almost impossible to achieve in a photographic system. What is required is a filter-emulsion combination wherein exposure by light in some parts of the spectrum bleaches the latent image formed by light in other parts of the spectrum. Thus in the case of the 'red' negative, for instance, exposure to light from the blue-green part of the spectrum (wavelengths 460 to 530 nm) must *reduce* the amount of latent image formed by light in the red (and blue) parts of the spectrum. By using two *two-recording* photographic negatives, one for the positive parts of the curve, and the other for the negative part, and binding up a photographic positive made from the latter in exact registration with the former, the result can, at least in theory, be achieved (See MacAdam 1938, page 405). In practice, however,

\* By *exact* it is simply meant here that the reproduction colours all have the same tristimulus values and absolute luminances as the original colours. For a discussion as to whether this is the most *desirable* state of affairs reference should be made to Chapter 11.

the method is cumbersome and only approximate, and, as far as photography is concerned, no convenient method of introducing the negative parts of the sensitivity curves has yet been found. In colour television, however, the problem is a good deal simpler, at least, in principle. Thus if one television camera-tube had a spectral sensitivity identical to the positive parts of the red colour-matching functions, and another tube a spectral sensitivity corresponding to its negative parts, as shown in Fig 7.5, then by subtracting the second from the first a red signal would be derived based on a composite spectral sensitivity curve equivalent to the complete matching function. Similar arrangements could be made for the green and blue signals, using a total of six different tubes in all. This arrangement is very cumbersome, however, and it is more convenient in practice to use only three, all-positive, curves and to obtain the correct signals by means of a technique known as *matrixing*. If to the red matching function a small fraction of the green matching function is added, a composite all-positive curve can be obtained. If the signal obtained from a tube having such a sensi-

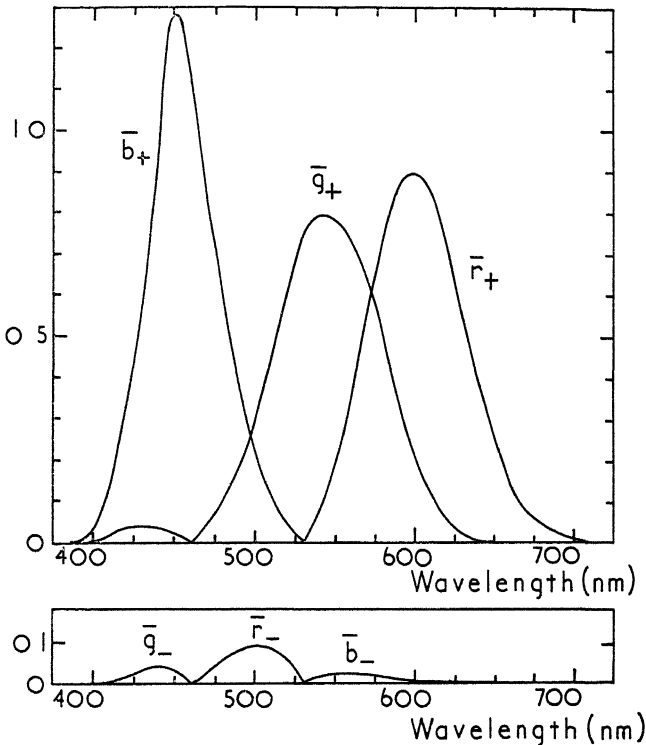


Fig 7.5 The positive portions (above), and the negative portions (below), of the colour-matching functions of Fig 7.4



tivity, then has subtracted from it the same small fraction of the green signal, the final signal will be based on the true red matching function. When this technique is applied to obtain signals based on all three colour-matching functions, the correct fractions to be subtracted involve three simultaneous equations, and it is these equations which matrixing is usually intended to imitate. The result can be a television system having exactly the required sensitivity curves of Fig. 7.4 (This is discussed more fully in Section 19.13.)

If then, we have such a colour television system, employing these sensitivity curves, and red, green and blue lights on the viewing tube which are identical with R, G and B (that is monochromatic lights of wavelengths 650, 530, and 460 nm respectively), we have clearly fulfilled condition 1. Assuming that conditions 2 and 3 are also fulfilled, we should then have exact colour reproduction. But let us consider the case of a blue-green light, of wavelength 495 nm, for example, in the original scene. Fig. 7.4 tells us that it will require a negative amount of red in its match so that we can write

$$k(\lambda_{BG}) \equiv -R_{BG}(R) + G_{BG}(G) + B_{BG}(B)$$

Now, all the colours on our television tube are formed by mixtures of the stimuli R, G, and B, but these mixtures can now only be all positive mixtures. For the meaning to be attached to the symbol  $-R_{BG}$  is that this amount of stimulus R must be added to the blue-green light, but of course the blue-green light is part of the original scene and, even if we could add red light to it, once it had been added, we would no longer have the same colour. It is clear, therefore, that although the algebra tells us that we have exact colour reproduction, in fact whenever the electronic signals call for one or more of the three stimuli R, G or B to be present in a negative amount, the television tube is unable to oblige. This defect only occurs when the final signals called for are negative. A colour in the original scene can contain light from the blue-green part of the spectrum, for instance, and still be reproduced exactly provided that it also contains light from some other part of the spectrum which makes the resultant quantity of R either zero or positive. Thus a colour consisting of a mixture of light from the blue-green and yellow-green parts of the spectrum would give rise to the following situation

$$k_1(\lambda_{BG}) \equiv -R_{BG}(R) + G_{BG}(G) + B_{BG}(B)$$

$$k_2(\lambda_{YG}) \equiv R_{YG}(R) + G_{YG}(G) - B_{YG}(B)$$

$$k_1(\lambda_{BG}) + k_2(\lambda_{YG}) \equiv (R_{YG} - R_{BG})(R) + (G_{BG} + G_{YG})(G) + (B_{BG} - B_{YG})(B)$$

Then provided that  $R_{YG} - R_{BG}$  and  $B_{BG} - B_{YG}$  are both positive, this mixture will be reproduced perfectly correctly on our television screen, despite the fact that neither part of the mixture can be reproduced correctly on its own.

Hence, we can say that, with this television system, all colours will be reproduced perfectly exactly, except for those very saturated colours which cannot be matched by an all-positive mixture of the red, green, and blue lights used in the television tube. In point of fact, these unmatchable colours are only rarely encountered in nature, so that the limitation is of little practical consequence.

## 7.5 The colour triangle

The consideration of many of these questions is greatly facilitated by the use of the *colour triangle*, which may be thought of as a kind of colour map, in which all colours are represented in a systematic way by points in a triangle.

Given three defined matching stimuli  $R$ ,  $G$  and  $B$ , which could, for instance, be our three monochromatic lights of wavelengths 650, 530, and 460 nm, the amounts of these three stimuli needed to match any colour enable it to be related systematically to all other colours. Thus the equation.

$$k(C) \equiv R_c(R) + G_c(G) + B_c(B)$$

represents  $k$  units of the colour  $C$ . Now the *amount*,  $k$ , of the colour  $C$  can be regarded as a physical or photometric quantity, measured, for instance, in ergs per square centimetre per second, if power units are used, or in candelas or lumens per square metre, or as a percentage of the incident light, if light units are used. The *colour*, red or yellow, vivid or pale etc., is governed largely by the ratio of the three quantities  $R_c$ ,  $G_c$  and  $B_c$  to one another. It is therefore customary to divide the equation by the sum of the three quantities to give

$$\frac{k}{R_c + G_c + B_c}(C) \equiv r(R) + g(G) + b(B)$$

where

$$\begin{aligned} r &= R_c / (R_c + G_c + B_c) \\ g &= G_c / (R_c + G_c + B_c) \\ b &= B_c / (R_c + G_c + B_c) \end{aligned}$$

Since the *amount* of  $C$  can be specified separately, we may write the equation without specifying it, using the proportional sign thus:

$$(C) \propto r(R) + g(G) + b(B)$$

$r$ ,  $g$ , and  $b$  are known as *chromaticity co-ordinates*. It is clear that the sum  $r + g + b$  is always equal to unity, so that if  $r$  and  $g$  are known,  $b$  can always be deduced from

$$b = 1 - r - g$$

We can therefore plot  $r$  and  $g$  and obtain a diagram on which all colours are represented. In Fig 7.6 this has been done with  $g$  as ordinate and  $r$  as abscissa, the curved line representing the locus of the spectral colours, and the point  $W$ , the particular white which was used to define the units of the three stimuli. The matching stimuli themselves and the white,  $W$ , have the following values of  $r$  and  $g$ :

(R)	$r=1$	$g=0$
(G)	$r=0$	$g=1$
(B)	$r=0$	$g=0$
(W)	$r=0.333$	$g=0.333$

and hence occupy the corners and the centre of the triangle as shown.

Since  $r$ ,  $g$  and  $b$  will always have the same signs as  $R_c$ ,  $G_c$  and  $B_c$ , it is inevitable that the value of  $r$  is negative in the blue-green part of the spectrum, as shown in the figure

### 7.6 The centre of gravity law

Suppose we have two colours,  $C_1$  and  $C_2$ , whose positions on the colour triangle are known. It is important to know where the point  $C_3$ , representing a mixture of given quantities of  $C_1$  and  $C_2$ , will be situated. If  $C_1$  and  $C_2$  are represented by

$$(C_1) \propto r_1(R) + g_1(G) + b_1(B) \quad \text{where } r_1 + g_1 + b_1 = 1$$

$$(C_2) \propto r_2(R) + g_2(G) + b_2(B) \quad \text{where } r_2 + g_2 + b_2 = 1$$

and the quantities in the mixture are  $m_1$  units of  $C_1$  and  $m_2$  units of  $C_2$ , we have to proceed as follows.  $m_1$  and  $m_2$  are usually given in photometric units<sup>†</sup> (usually units of luminance), so that we have to know the photometric values (for example in candelas per square metre) of the units in which the amounts of R, G and B are being measured. These values will not necessarily be the same for the three stimuli, they will generally be different, for instance, when the units are defined by stipulating that equal amounts of R, G and B match a particular white. Let the three photometric values or luminances be denoted by  $L_R$ ,  $L_G$ , and  $L_B$ . Then with the amount of  $C_1$  measured in photometric or luminance units, we may write.

$$L_1(C_1) \equiv r_1(R) + g_1(G) + b_1(B)$$

where  $L_1 = L_R r_1 + L_G g_1 + L_B b_1$ . Hence 1 photometric unit of  $C_1$  is represented by the equation

$$1 \text{ o}(C_1) \equiv \frac{r_1}{L_1}(R) + \frac{g_1}{L_1}(G) + \frac{b_1}{L_1}(B)$$

and therefore  $m_1$  photometric units by

$$m_1(C_1) \equiv \frac{m_1}{L_1} r_1(R) + \frac{m_1}{L_1} g_1(G) + \frac{m_1}{L_1} b_1(B)$$

Similarly  $m_2$  photometric units of  $C_2$  are represented by

$$m_2(C_2) \equiv \frac{m_2}{L_2} r_2(R) + \frac{m_2}{L_2} g_2(G) + \frac{m_2}{L_2} b_2(B)$$

where  $L_2 = L_R r_2 + L_G g_2 + L_B b_2$ . Therefore the mixture is represented by

$$m_1(C_1) + m_2(C_2) \equiv \left( \frac{m_1}{L_1} r_1 + \frac{m_2}{L_2} r_2 \right) (R) + \left( \frac{m_1}{L_1} g_1 + \frac{m_2}{L_2} g_2 \right) (G) + \left( \frac{m_1}{L_1} b_1 + \frac{m_2}{L_2} b_2 \right) (B)$$

The new values of  $r$  and  $g$  are obtained by dividing this equation by the sum of the coefficients of (R), (G) and (B), and this sum reduces to  $m_1/L_1 + m_2/L_2$ . We therefore obtain

$$(C_3) \propto r_3(R) + g_3(G) + b_3(B)$$

where

$$r_3 = \left( \frac{m_1}{L_1} r_1 + \frac{m_2}{L_2} r_2 \right) / \left( \frac{m_1}{L_1} + \frac{m_2}{L_2} \right)$$

and similar expressions for  $g_3$  and  $b_3$ . The geometrical interpretation of this

<sup>†</sup> For a list of photometric units and their meanings, see Appendix 2

## THE COLOUR TRIANGLE, 7.7

the white point to any spectral colour represents colours of constant dominant wavelength<sup>1</sup> but of varying purity, the purest colours lying near or upon the spectral locus, and the least pure colours lying near the white point, with intermediate colours in between. The hues are distributed around the spectral locus in accordance with Fig. 11, and have been marked in Fig. 7.6. The purest magentas and purples lie along the line joining the ends of the spectral locus

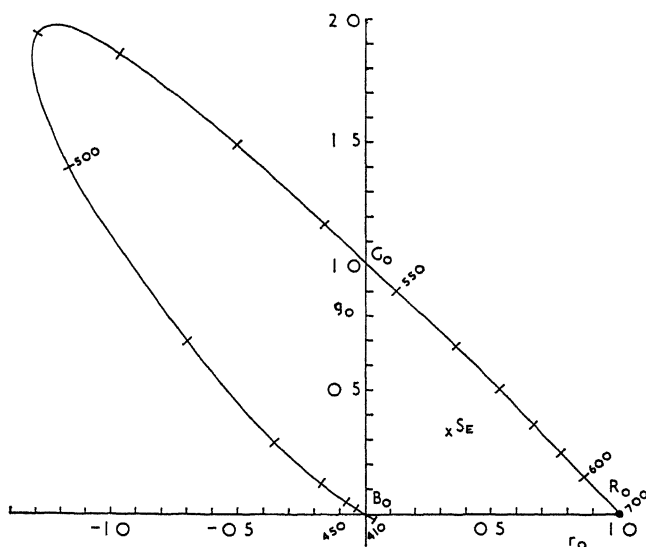


Fig. 7.7 The colour triangle for matching stimuli of wavelengths 700, 546.1, and 435.8 nm, the units being such that equal quantities of the three stimuli are needed to match the equal power white,  $S_E$

The colour triangle now makes clear the limitations of our colour television system. All colours represented by points lying within the triangle  $R, G, B$  will be reproduced exactly. But points lying outside, requiring, as they do, one of the amounts to be negative, cannot be reproduced exactly, the reproduction colour will move in to the edge of the triangle. The most severe limitation is in the case of blue-green colours of high purity.

### 7.7 Other colour triangles

If, instead of using matching stimuli of wavelengths 650, 530 and 460 nm, we had used three other lights,  $R_0, G_0$ , and  $B_0$  say, we would have obtained a

<sup>1</sup> MacAdam (1950, 1951) and others have shown that these lines represent colours which are only approximately constant in hue.

colour triangle similar to that of Fig 7 6, but with  $R_o$ ,  $G_o$  and  $B_o$  at the corners of the triangle and the other colours somewhat shifted in position. Thus, Fig 7.7 shows the triangle for matching stimuli  $R_o$ ,  $G_o$  and  $B_o$  of wavelengths 700, 546.1 and 435.8 nm, and Fig 7 8 that for matching stimuli  $R_s$ ,  $G_s$  and  $B_s$  consisting of bands of wavelengths from 700 to 580 nm, from 580 to 490 nm, and from 490 to 400 nm isolated from a tungsten filament lamp operating at a colour temperature (this term is defined in Section 10 2) of 2856K.

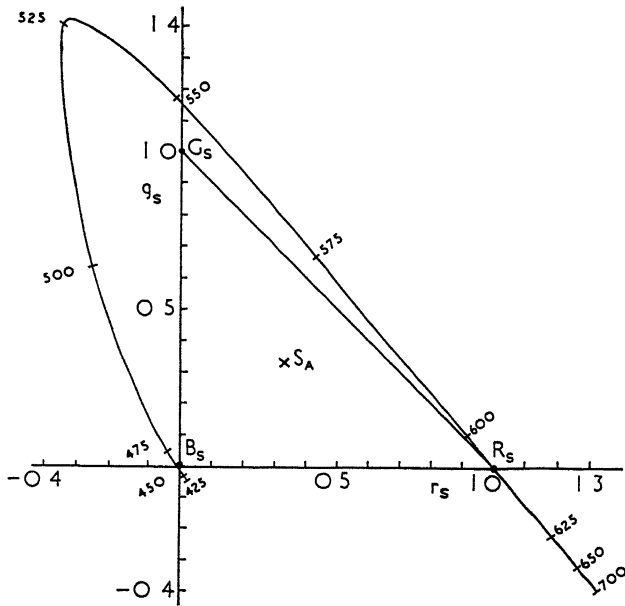


Fig 7 8 The colour triangle for matching stimuli obtained by isolating three spectral bands from a tungsten filament lamp at a colour temperature of 2856K ( $S_A$ ). The spectral bands were 700 to 580 nm ( $R_s$ ), 580 to 490 nm ( $G_s$ ), and 490 to 400 nm ( $B_s$ ). The units are such that equal quantities of the matching stimuli are needed to match the colour of the light from the lamp ( $S_A$ ).

It is obviously desirable that a triangle should be chosen for which, if possible, equal distances in any part of the triangle represent equal colour differences. Actually no triangle can be found which is perfect in this respect, but that shown in Fig. 7 9 is at least approximately uniform in colour differences. It will be seen to be different from those of Figs 7.6, 7.7 and 7 8 in that the apices

# THE COLOUR TRIANGLE, 7.7

U, V and W lie outside the spectral locus. A full description and explanation of this triangle will be deferred to the next chapter; for the moment it is sufficient

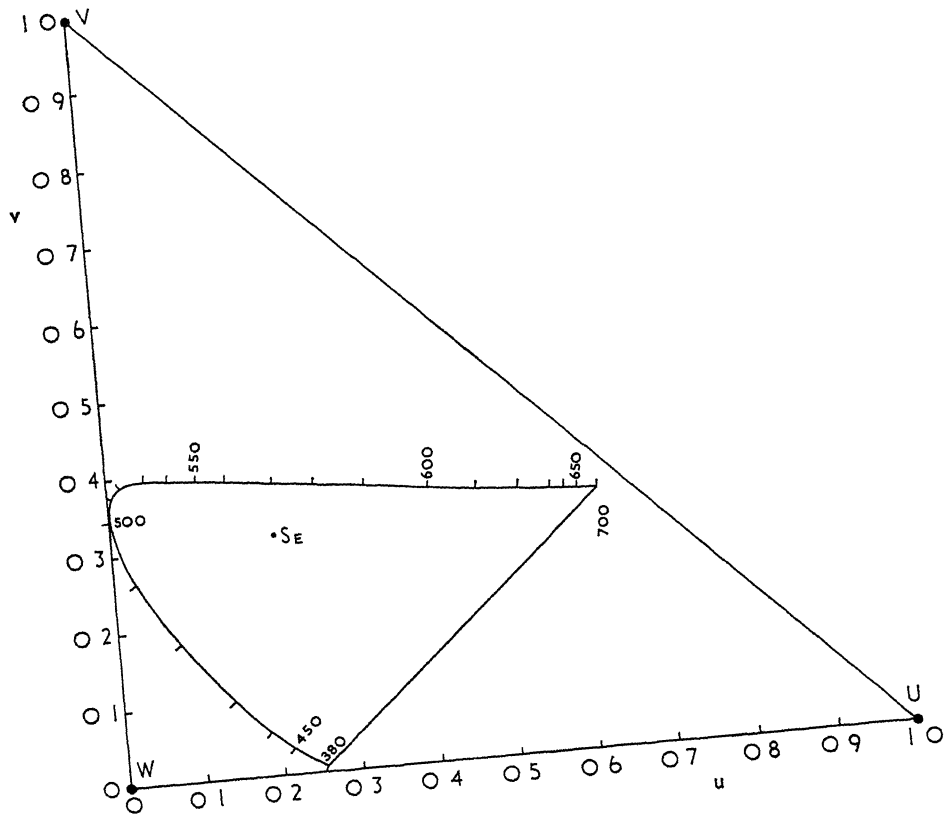


Fig 7.9 UVW colour triangle, in which the colours are approximately uniformly distributed in the region enclosed by the spectral locus (which includes all colours)

to remark that it has the same properties as the other triangles. the point representing the mixture of any two colours lies on the line joining the points representing the constituent parts of the mixture, and divides that line in the inverse ratio  $(m_2/L_2)/(m_1/L_1)$  as before.

### 7.8 Additive colour reproduction

With the aid of the colour triangle the limitations of additive colour reproduction can now be seen more rigorously. We have already seen that, in a system in which the sensitivity curves have the required negative parts, the only limitation is that colours lying outside the triangle formed by the reproduction stimuli will move to the edge of this triangle. It is therefore obviously desirable that this triangle should cover as much as possible of the domain of all colours

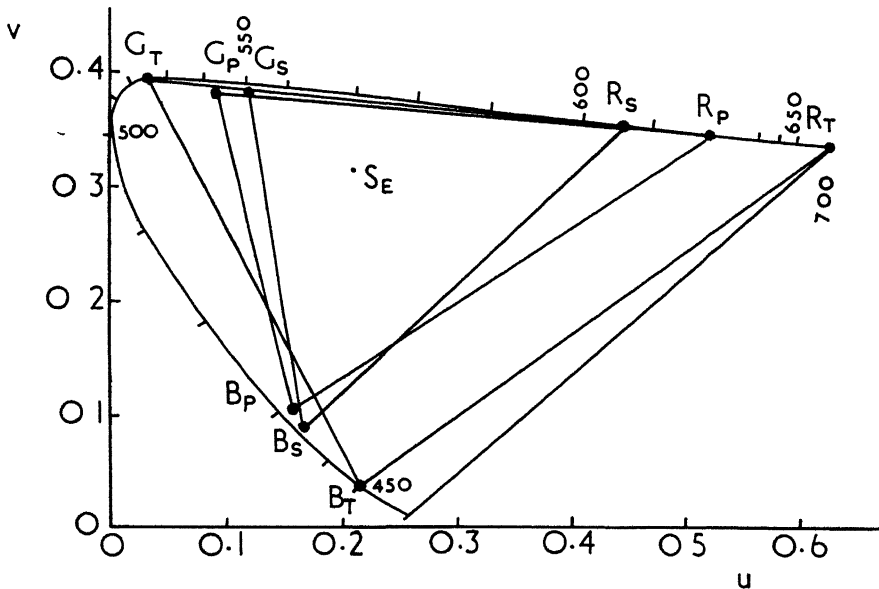


Fig 7.10 Triangles showing the gamut of colours which can be matched when different matching stimuli are used  $R_T G_T B_T$ : theoretical additive stimuli, monochromatic wavelengths 700, 525, and 450 nm  $R_P G_P B_P$ : practicable additive stimuli, filters of Fig 7.11(a) illuminated by light of Fig 7.11(b)  $R_S G_S B_S$ : the stimuli of Fig 7.8, being 'theoretical subtractive' stimuli

In Fig 7.10 the triangle  $R_T, G_T, B_T$  shows about the best that can be done. If  $G_T$  were moved to slightly shorter wavelengths the saturated blue-greens would improve at the expense of the saturated yellows, but the latter are far more numerous in nature than the former, so that the position of  $G_T$  is probably near the optimum. These stimuli, being on the spectral locus, consist of monochromatic lights, and their wavelengths are approximately 700, 525, and 450 nm.

It is always difficult to obtain very bright beams of purely monochromatic light, and therefore most additive colour photographic systems used reproduction stimuli consisting of red, green, and blue filters, made of glass or dyed gelatin, with transmission curves similar to those shown in Fig 7.11(a), illuminated by a tungsten light source having a power distribution curve similar to that shown in Fig. 7.11(b). The positions of such stimuli on the triangle are shown

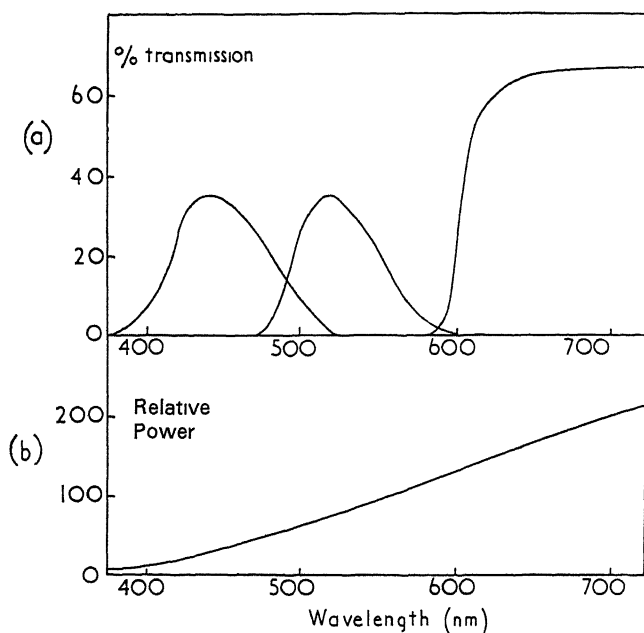


Fig. 7.11. (a) Transmission curves of filters typical of those used as the reproduction stimuli in additive colour photography (b) Spectral power distribution curve of a tungsten filament lamp of colour temperature 2856K, often used to illuminate these filters.

by the points  $R_p$ ,  $G_p$  and  $B_p$ , and it is seen that the limitation in the blue-green, green, and magenta directions is now much more marked. In television systems the red is generally worse than  $R_p$ , the green similar to  $G_p$ , and the blue similar to  $B_p$  (see Fig 21.12)

As has already been mentioned, in colour photography the negative parts of the sensitivity curves are very difficult to realize, so that in practice they have to be ignored. Now, each set of reproduction stimuli will have slightly different colour-matching functions; and it is clear that the further the spectral locus



lies outside the reproduction triangle, the greater will be the negative portions of these functions, and thus also in the case of the sensitivity curves (which must be identical to them), and hence the greater the errors introduced in ignoring them. Thus in colour photography the choice of reproduction stimuli is doubly important. Not only does a small reproduction triangle limit the gamut of reproducible colours, but it also magnifies the consequences of ignoring the negative parts of the corresponding colour-matching functions. And the absence of the negative sensitivities in colour photography could result in practically all colours being incorrectly reproduced, since one of the three matching stimuli is negative for almost every wavelength of the spectrum. The only exception is in the red, orange, and yellow parts of the spectrum, and these are often the colours reproduced best.

The importance of different types of departure of the sensitivity curves from the theoretical colour-matching functions has been the subject of several studies (Evans, Hanson, and Brewer, 1953, chapter 13, MacAdam, 1953, Neugebauer, 1956, Gosling and Yule, 1960; see Section 9.5).

### 7.9 The Ives-Abney-Yule compromise

We have seen in Chapter 5 that a common way in which colours vary in real life is by a uniform addition of white to all colours, such as occurs in a hazy atmosphere. For this reason, errors in colour reproduction which are equivalent to the addition of a little white to all colours, are not very noticeable. In Fig. 7.12, three points  $P_1$ ,  $P_2$  and  $P_3$  are shown, at the apices of a triangle which just includes the domain of all real colours. If stimuli plotting in such positions were available (which, of course, they are not) all colours would be matched by all positive mixtures of them, and there would be no negative portions to the colour-matching functions. It is in fact quite easy to calculate what the colour-matching functions would be, and, being all positive, the spectral sensitivity curves of our reproduction system could be quite easily matched to them. If then for our reproduction stimuli, we chose three colours  $Q_1$ ,  $Q_2$  and  $Q_3$  lying on lines joining  $P_1$ ,  $P_2$  and  $P_3$  to the point  $W$  representing a white stimulus, then  $Q_1$ ,  $Q_2$  and  $Q_3$  could be considered as being mixtures of  $P_1$ ,  $P_2$  and  $P_3$  with the white light  $W$ . The use of them, therefore, as reproduction stimuli instead of  $P_1$ ,  $P_2$  and  $P_3$  would merely add white light to the scene, and hence not produce errors of a very noticeable character: the dominant wavelengths would be correct, and the purities would be uniformly reduced. This approach is known as the Ives, Abney, and Yule compromise (see MacAdam, 1938, page 415). The colour-matching functions which would correspond to the 'stimuli'  $P_1$ ,  $P_2$  and  $P_3$  are shown in Fig. 7.13, and a colour reproduction system in which these curves were used for the camera sensitivities, and the stimuli  $Q_1$ ,  $Q_2$  and  $Q_3$  were used as reproduction stimuli, should produce errors which are entirely confined to the addition of some white to all colours (although black would still be obtainable, of course, by having zero amounts of  $Q_1$ ,  $Q_2$  and  $Q_3$ ). This

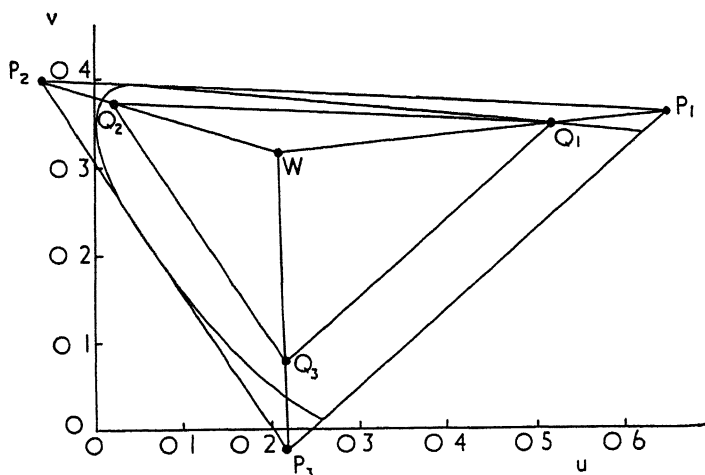


Fig 7.12 The Ives-Abney-Yule compromise. By using spectral sensitivity curves corresponding to the 'super-saturated' stimuli  $P_1, P_2, P_3$  and real reproduction stimuli  $Q_1, Q_2, Q_3$ , the reproduction errors for all colours will be confined to a slight admixture of white.

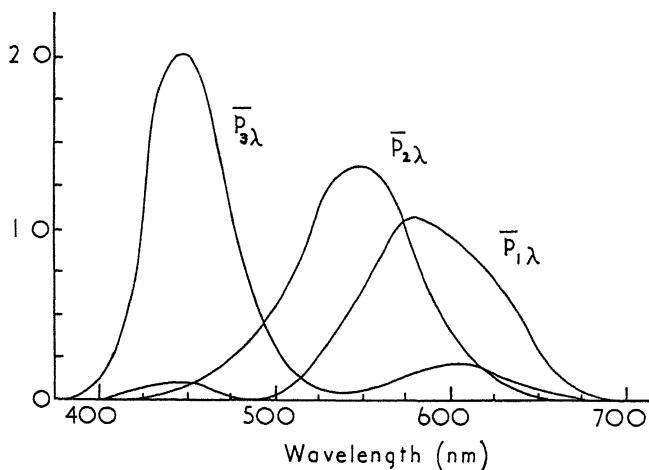


Fig. 7.13 Colour-matching functions for the stimuli  $P_1, P_2, P_3$  of Fig 7.12. Since the spectral locus lies entirely within the triangle  $P_1, P_2, P_3$ , these curves have no negative portions.

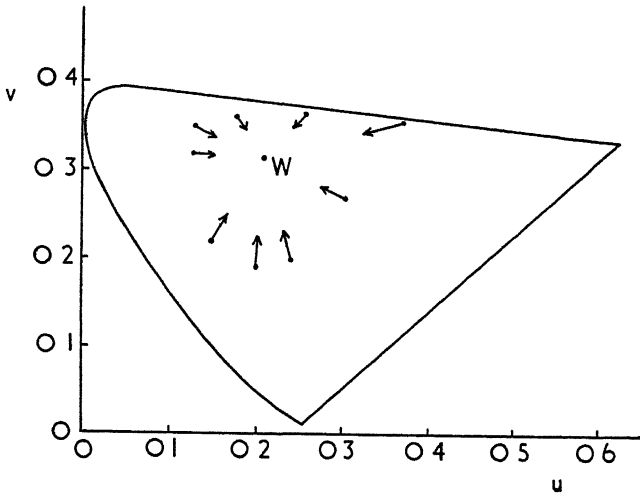


Fig 7 14. Errors typical of those resulting from the use of the Ives-Abney-Yule compromise shown in Fig 7 12

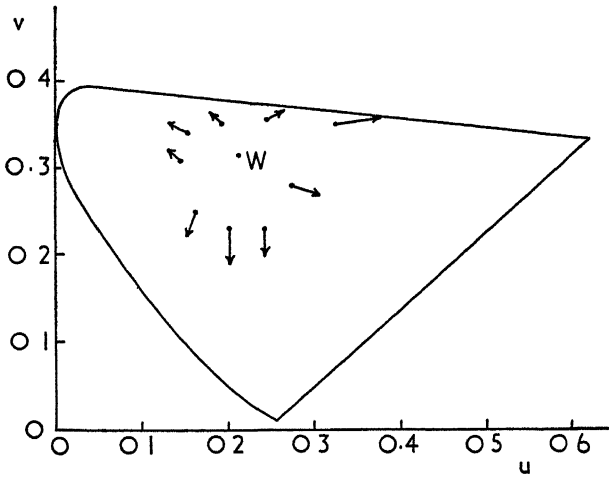
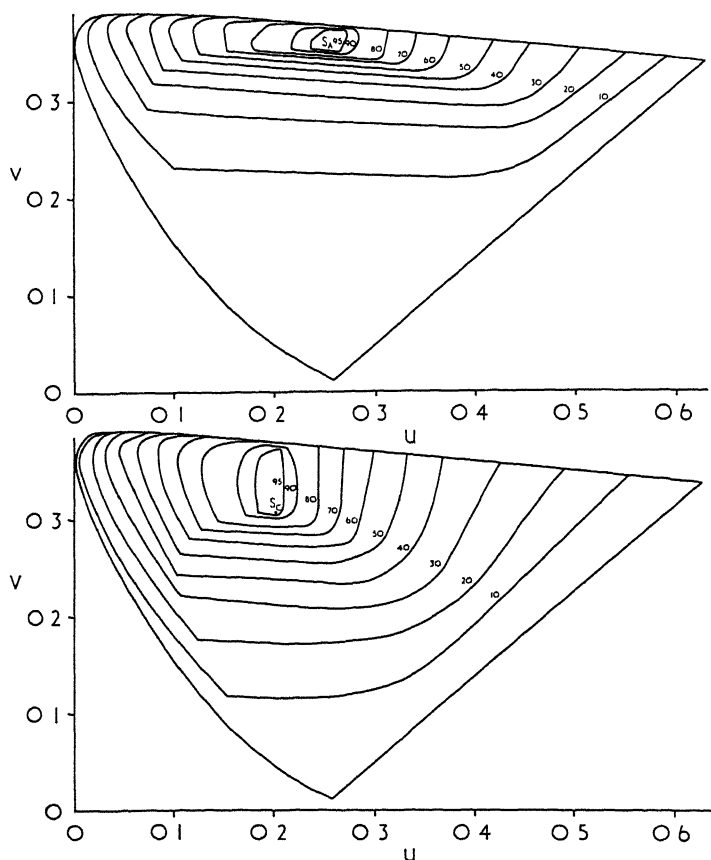


Fig 7 15 Increases in colour purity typical of those which can be obtained by increasing tone contrast from 1.0 to 1.5

## THE COLOUR TRIANGLE, 7.9



*Fig. 7.16* Theoretical chromaticity limits for non-fluorescent colours at the percentage reflectances (or transmittances) shown, for  $S_A$  tungsten light (above) and for  $S_0$  daylight (below)

type of error is represented in the colour triangle by the shifting of points inwards towards the white point as shown in Fig. 7.14. Such shifts are typical of the way in which the purities of colours in real scenes frequently change, and hence would often be acceptable.

If it were possible to combine the Ives-Abney-Yule compromise with an increase in the gamma of the system, some of the lost colour purity could be made up. In Fig. 7.15 an increase in gamma from 1.0 to 1.5 is shown to increase colour purity by about the same amount as is lost in Fig. 7.14. Although (as discussed in Chapter 6) systems intended for viewing with dark surrounds, in order that the tones look correct, do have gammas of about 1.5, the dark

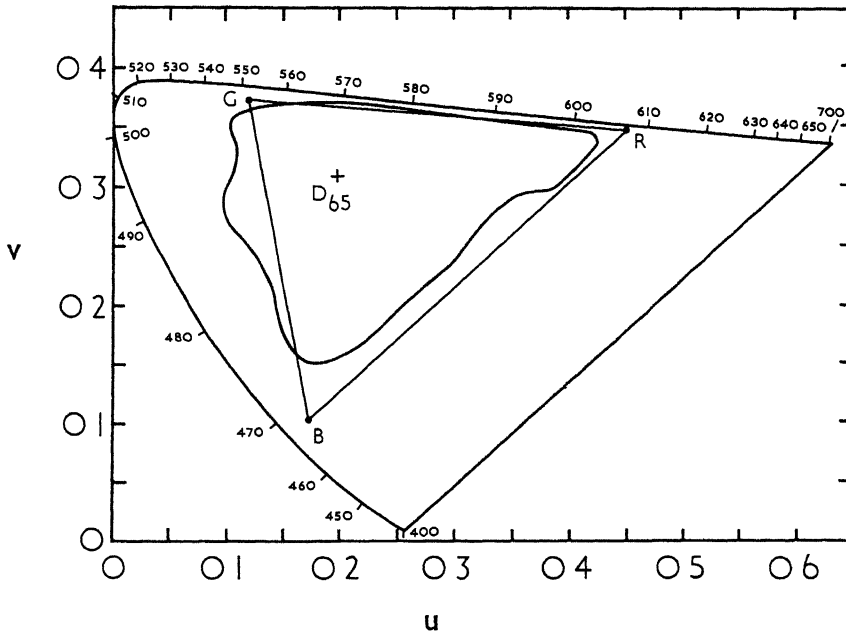


Fig 7.17 The area bounded by the inner curved line represents the gamut of chromaticities occurring in pigments, dyes, and inks illuminated by daylight (after Wintringham, 1951), the triangle RGB shows the limit of the chromaticities which can be reproduced by the BREMA phosphors (BREMA, 1969)

surround reduces apparent colour saturation again, so that the net change may be small. However, if flat lighting can be used (as in studio work), it may be possible to raise the gamma above that required for correct apparent tone reproduction and thus obtain a net increase in colour saturation.

The Ives-Abney-Yule compromise has the merit of avoiding errors of dominant wavelength, to which the eye is very sensitive, but the overlapping red and green sensitivity curves result in a loss of efficiency in the use of the exposing light. Practical systems of photography and television therefore usually have red and green curves more widely separated along the wavelength axis (see Sections 9.5 and 19.13), and these also increase colour purity (but cause errors of dominant wavelength, unless negative parts of the curves can be used).

### 7.10 Colour gamuts of reflecting and transmitting colours

When considering the gamut of colours which a system can reproduce, it is useful to bear in mind that there are theoretical limits to the chromaticities

which (non-fluorescing) coloured surfaces or filters can attain for any given total reflectance or transmittance. These limits have been worked out by MacAdam (MacAdam, 1935) and are shown in Fig. 7.16. They relate to colorants having spectral absorption bands with vertical sides; real colours have sloping sides to their spectral absorption bands and are hence even more restricted in chromaticity than indicated by Fig. 7.16. Surface colours are even further restricted because of light reflected from their top-most surfaces (see Figs. 5.3 and 13.4), which can reduce the purities of dark colours very greatly.

In Fig. 7.17 are compared the chromaticity gamut of typical pigments, dyes and inks, occurring in everyday experience (shown by the inner curved line), and the chromaticity gamut covered by phosphors typical of those used in domestic television receivers (BREM A, 1969). The two gamuts are shown to be very similar, except for a slight deficiency of the television gamut in the blue-green direction: this could cause difficulties with exceptionally vivid turquoise colours.

### 7.11 Two-colour reproductions

If all the colours in a scene were such that the points representing them in the colour triangle lay on a straight line, then it would be possible to obtain an exact colour reproduction by means of a two-colour additive system.

Some interesting effects are obtained in two-colour additive systems if red and white are used as the mixture colours (Cornwell-Clyne, 1951, p. 261, Land, 1959). Because the eye has a strong tendency to discount the overall pinkish colour balance, the white light appears cyan and the reproduction exhibits a wide range of mixture colours. Judd and others have shown that a number of other effects occur and give rise to quite a wide range of hues being perceived (Belsey, 1964; Judd, 1960; Rushton, 1961; Pearson and Rubinstein, 1970), but it has been shown that, contrary to some claims, these reproductions are not independent of the contrasts of the two images (Wilson and Brocklebank, 1960 and 1961).

A remarkable property of these projections is that if the two images are in good registration quite acceptable colour reproduction can be obtained for some subject matter; if the registration is slightly out, the appearance is slightly impaired; but if the registration is grossly out, the observer sees only reds, pinks and whites. It is clear from these registration effects that more is involved than a general adaptation to the pink colour of the light, for this would be largely independent of registration; what apparently happens is that if the registration is good enough for the two images to give the appearance of a single meaningful scene, then the visual mechanism instantaneously largely discounts the average pink colour, and discerns the objects in the scene as though they were illuminated with a whitish light.

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## CHAPTER 8

# Colour Standards and Calculations

1. Introduction – 2. Standard illuminants – 3. The standard observers – 4. Colour Transformations – 5 Properties of the XYZ system – 6 Uniform colour space – 7. Nomograms – 8. Subjective effects – 9. Estimation of sensation magnitudes – 10. Physical colour standards

### 8.1 Introduction

**I**N the previous chapter, various aspects of colour reproduction were considered in a quantitative way with the aid of the colour triangle. We saw, however, that there was no one unique triangle, but several different triangles which could be used. Certain standards have been set up internationally in order to simplify the intercomparison of colour data, and in this chapter we shall briefly review these standards, and describe methods for calculating data from them.

### 8.2 Standard illuminants

We have already mentioned in Section 5.3 the well-known fact that certain colours exhibit marked changes in appearances as they are viewed in illuminants of different colour. It is therefore clear that an essential step in specifying colour is accurate definition of the illuminants involved. In 1931, in order to simplify the problem, the C.I.E. (Commission Internationale de l'Eclairage) recommended the use of three standard illuminants, A, B, and C, whose spectral power distribution curves are as shown in Fig 8.1. Standard Illuminant A ( $S_A$ ) consists of a tungsten filament lamp operating at a colour temperature of 2856K<sup>1</sup>, while standard illuminants B and C ( $S_B$  and  $S_C$ ) consist of  $S_A$  together with certain liquid filters, as shown in Table 8.1.  $S_A$  is intended to be representative of tungsten filament lighting,  $S_B$  representative of sunlight, and  $S_C$  representative of light from an overcast sky.

<sup>1</sup> Equivalent to 2533 degrees Centigrade or Celsius (°C). This colour temperature is usually achieved at a filament temperature of about 2530°C. See Section 10.2



But, although  $S_B$  and  $S_C$  represent the spectral power distribution of daylight fairly well over most of the spectrum, they are seriously deficient at wavelengths below 400 nm; this makes them unsuitable for use with samples which absorb power of these wavelengths and then re-emit it by fluorescence at longer wavelengths. The increasingly widespread use of dyes and pigments which fluoresce (as a means of producing brilliant whites for instance), has led to the standardization by the C I E of a series of power distributions representing daylight at all wavelengths between 300 and 830 nm. One of these distributions is shown in Fig. 8.1. In Fig. 8.2 this distribution is shown again together with

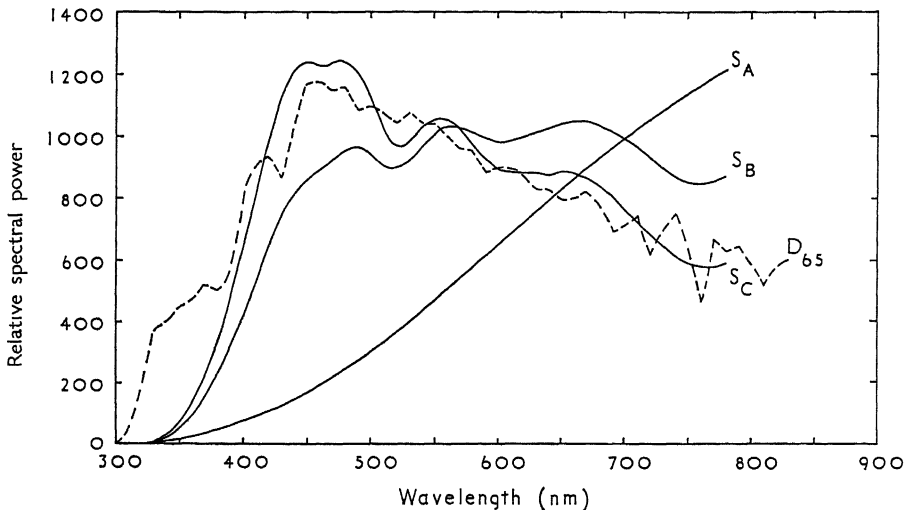


Fig 8.1 Relative spectral powers of C I E. standard sources A, B, and C.  $S_A$  is representative of tungsten filament lamps. Within the range of wavelengths from 400 to 700 nm  $S_B$  approximates sunlight, and  $S_C$  approximates light from an overcast sky. The relative power of C I E. standard illuminant  $D_{65}$  (representing typical average daylight) is shown by the broken line, and it is seen that  $S_C$  is seriously deficient in power at wavelengths below 400 nm.

two others: that labelled 65 represents a standard daylight for general use, that labelled 55 represents a yellower daylight such as may be provided by sun-light with sky-light; and that labelled 75 represents a bluer daylight such as may be provided by a north sky. It should be noted that these standard daylights are defined as spectral power distributions, whereas  $S_A$ ,  $S_B$ , and  $S_C$  are defined as actual physical sources: the former are more useful for calculations, the latter for viewing. However, tables of the spectral power distributions of  $S_A$ ,  $S_B$ , and  $S_C$  are also available, and the distributions of Fig. 8.2 can be pro-

vided approximately by actual sources. In addition to these sources the hypothetical illuminant E ( $S_e$ ), consisting of equal power per unit wavelength throughout the visible spectrum, is often referred to in colorimetry. The spectral power distributions shown in Fig 8.2 were founded on measurements made in several different locations in the world (Judd, MacAdam and Wyszecki, 1964).

There are, as yet, no standard illuminants representative of the different types of fluorescent lamp but such standards may eventually be set up.

These standard illuminants are only intended to be representative of ranges of illuminants, so that any actual sample of sunlight, for instance, might well be redder or bluer than  $D_{55}$ , according to the solar altitude, weather conditions, and so on.

In Appendix 3 the spectral power distributions are given for standard illuminants A, B, C,  $D_{50}$ ,  $D_{55}$ , and  $D_{65}$ .

TABLE 8.1

FILTERS FOR USE WITH STANDARD ILLUMINANT A, IN ORDER TO CONVERT IT TO STANDARD ILLUMINANTS B AND C

Each filter consists of two solutions, each one centimetre in thickness and contained in a double cell made of colourless optical glass

Chemical	Quantities	
	For $S_b$	For $S_c$
Copper Sulphate ( $\text{CuSO}_4 \cdot 5\text{H}_2\text{O}$ )	2.452 gm	3.412 gm
Mannite ( $\text{C}_6\text{H}_8(\text{OH})_6$ )	2.452 gm	3.412 gm
Pyridine ( $\text{C}_5\text{H}_5\text{N}$ )	30.0 c.c.	30.0 c.c.
Water (distilled) to make	1000 c.c.	1000 c.c.
Cobalt Ammonium Sulphate ( $\text{CoSO}_4 \cdot (\text{NH}_4)_2\text{SO}_4 \cdot 6\text{H}_2\text{O}$ )	21.710 gm	30.580 gm.
Copper Sulphate ( $\text{CuSO}_4 \cdot 5\text{H}_2\text{O}$ )	16.110 gm	22.520 gm.
Sulphuric Acid (Sp. Gr. 1.835)	10.0 c.c.	10.0 c.c.
Water (distilled) to make	1000 c.c.	1000 c.c.

These illuminants are expressed in the C.I.E. System as follows

$$(S_A) \propto 0.44758(X) + 0.40744(Y) + 0.14498(Z)$$

$$(S_b) \propto 0.34842(X) + 0.35161(Y) + 0.29997(Z)$$

$$(S_c) \propto 0.31006(X) + 0.31616(Y) + 0.37378(Z)$$

### 8.3 The standard observers

We have seen in previous chapters that a given colour C can be matched by an additive mixture of suitable amounts  $R_c$ ,  $G_c$  and  $B_c$  of three matching stimuli R, G and B. When different observers match the same colour, using the same matching stimuli, however, it is found that there are slight differences in the amounts which they require to effect a match. Some of these differences are

random, and disappear if the results of several matches by each observer are averaged. But there remain real differences which must be attributed to differences in the colour vision of the individual observers. Some observers are very different from the average and these are classed as colour defective (or 'colour blind'), but the results of most observers are scattered over only a limited range. In 1931 the C.I.E. defined a *Standard Observer* by averaging the results from investigations by W. D. Wright and J. Guild on the colour matching in a  $2^\circ$  field of 17 non-colour-defective observers, and by K. S. Gibson and E. P. T. Tyndall on the relative luminances of the colours of the spectrum, averaged for about a hundred observers. These standard-observer data consist of colour-matching functions for stimuli of wavelengths 700 ( $R_o$ ), 546.1 ( $G_o$ ) and 435.8 nm ( $B_o$ ), with units such that equal amounts of the three stimuli are required to match light from the equal power illuminant  $S_e$  (Fig. 8.3).

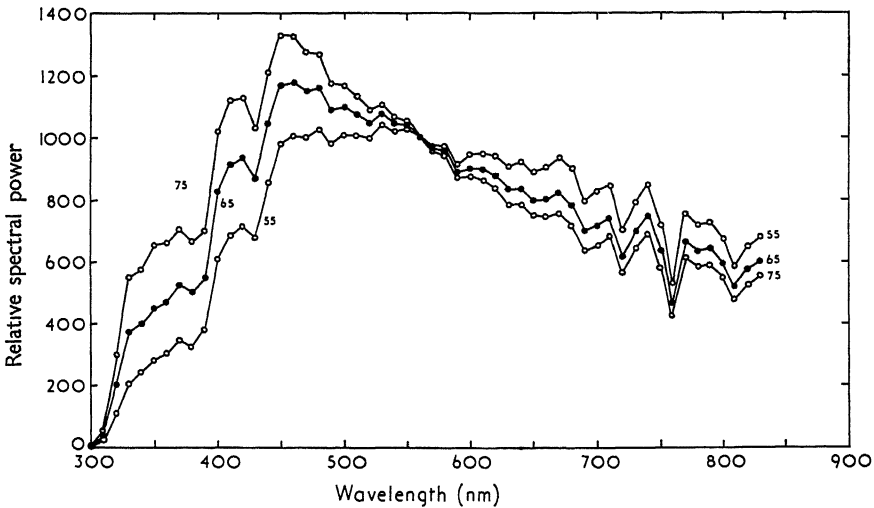


Fig. 8.2 Relative spectral powers of C.I.E. standard distributions  $D_{55}$ , representing typical sun-light with sky-light,  $D_{65}$  representing typical average daylight, and  $D_{75}$  representing typical 'north-sky' light

With the aid of these curves, given the spectral power distribution curve of any colour, it is possible to calculate (by the method described in Section 7.4) the amounts of the three stimuli required by the standard observer to match that colour in a  $2^\circ$  field; and this constitutes an exact specification of the colour, which has international significance. Moreover, a calculated specification of this type is derived from purely physical data (the spectral power distribution curve of the colour) without any further colour matching being necessary.

## COLOUR STANDARDS AND CALCULATIONS, 8.3

The colour triangle corresponding to these stimuli and units is that shown in Fig. 7.7, and the position of any colour in that triangle is calculable from the amounts  $R$ ,  $G$ , and  $B$  of the three stimuli by the usual formulae

$$r = R / (R + G + B)$$

$$g = G / (R + G + B)$$

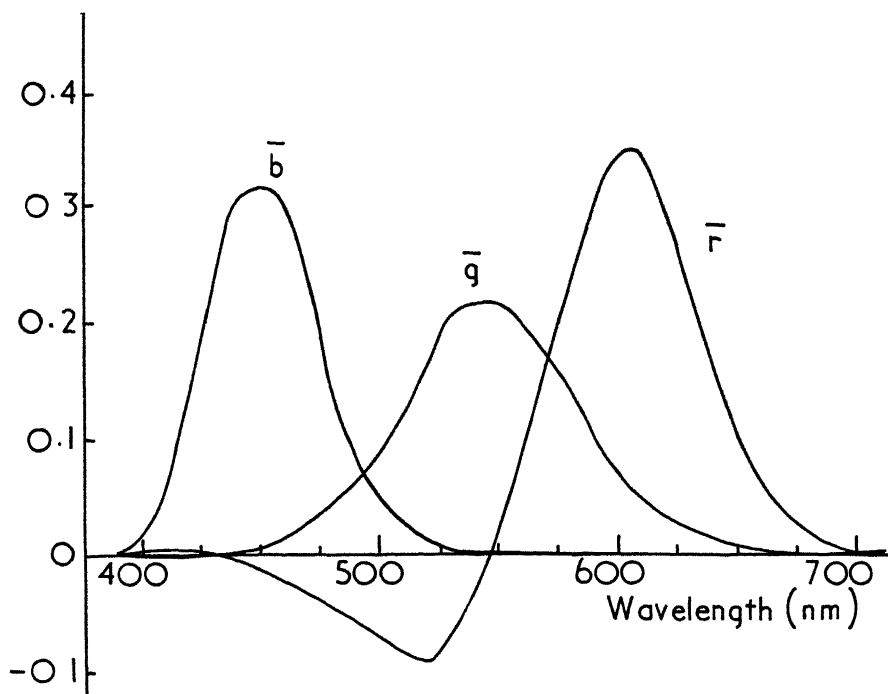


Fig. 8.3 The colour-matching functions for the 2° Standard Observer, using matching stimuli of wavelengths 700, 546.1, and 435.8 nm, with units such that equal quantities of the three matching stimuli are needed to match the equal power white,  $S_e$

The standard observer data adopted in 1931 by the C.I.E. has stood the test of time remarkably well, and has provided a system of colour specification which has been widely and successfully used. But slight errors have occasionally seemed detectable in two respects: the values adopted for the relative luminances of spectral colours; and the effect of the angular size of the field of view. A very thorough re-determination of colour matching data was therefore carried out at the National Physical Laboratory at Teddington (Stiles and Burch, 1958; Stiles, 1955) using both a 2° matching field (the same as that used in establishing the 1931 data) and also a 10° matching field. The results with the 2° field were in close agreement with the 1931 C.I.E. data except that they

confirmed earlier suspicions that at the extreme violet end of the spectrum this data ascribed too little luminance to the spectral colours. Although these discrepancies are quite large, in that at some wavelengths the correct values are several times larger than the standardized values, colour specifications are not improved appreciably in practice by revising the data to correct these faults. The reason for this is that at the wavelengths concerned the luminance is so low that the contribution of either the incorrect or the correct values is very small for the vast majority of colours.

Comparison of the results for the  $2^\circ$  and  $10^\circ$  field-size measurements showed that significant differences did occur between them, and  $10^\circ$  Standard Observer data has been adopted for use when large field sizes are involved (C.I.E., 1960 and 1964). However, in colour reproductions, the interest generally lies much more in patches of colour of about  $2^\circ$  angular size than  $10^\circ$ , and the 1931 C.I.E. data may therefore be used with a fair degree of confidence.

#### 8.4 Colour transformations

If Fig. 7.7 is compared with the colour triangles shown in some of the other figures of the previous chapter it will be seen that the spectral locus has an unusually large bulge into the negative  $r$  region. This is because the wavelength 5461 is rather a yellow green. For this and other reasons, the C.I.E. defined three new stimuli  $X$ ,  $Y$  and  $Z$  in terms of which standard-observer results could be expressed. It is possible to calculate the amounts of  $X$ ,  $Y$  and  $Z$  needed to match any colour from the amounts of  $R$ ,  $G$  and  $B$  needed to match it, provided that *transformation equations* relating the two systems are known. Thus if we have

$$c(C) \equiv R(R) + G(G) + B(B)$$

and we know that

$$1.0(R) \equiv A_1(X) + A_2(Y) + A_3(Z)$$

$$1.0(G) \equiv A_4(X) + A_5(Y) + A_6(Z)$$

$$1.0(B) \equiv A_7(X) + A_8(Y) + A_9(Z)$$

we can substitute for  $(R)$ ,  $(G)$  and  $(B)$  and obtain

$$c(C) \equiv X(X) + Y(Y) + Z(Z)$$

where

$$X = A_1R + A_4G + A_7B$$

$$Y = A_2R + A_5G + A_8B$$

$$Z = A_3R + A_6G + A_9B$$

The position of  $C$  in the  $XYZ$  triangle can then be calculated by obtaining.

$$x = X/(X+Y+Z) \quad y = Y/(X+Y+Z)$$

The transformation equations relating the two systems thus contain the coefficients  $A_1$  to  $A_9$ , but, as can be seen above, they can be contained either in three equations representing colour matches (as for  $1.0(R)$ ,  $1.0(G)$ , and  $1.0(B)$ ) or in three ordinary algebraic equations (as for  $X$ ,  $Y$ , and  $Z$ ). In

#### COLOUR STANDARDS AND CALCULATIONS, 8.4

Great Britain the former method has sometimes been adopted, but without the use of a distinguishing notation for equations representing colour matches. In America the latter method has generally been used. Unfortunately, the meaning of a given set of equations is quite different according to which method is being used, so that great care has to be taken in interpreting such equations in the literature. However, if one set of equations is known, they can be written in the other form by inspection using the above example as a guide.

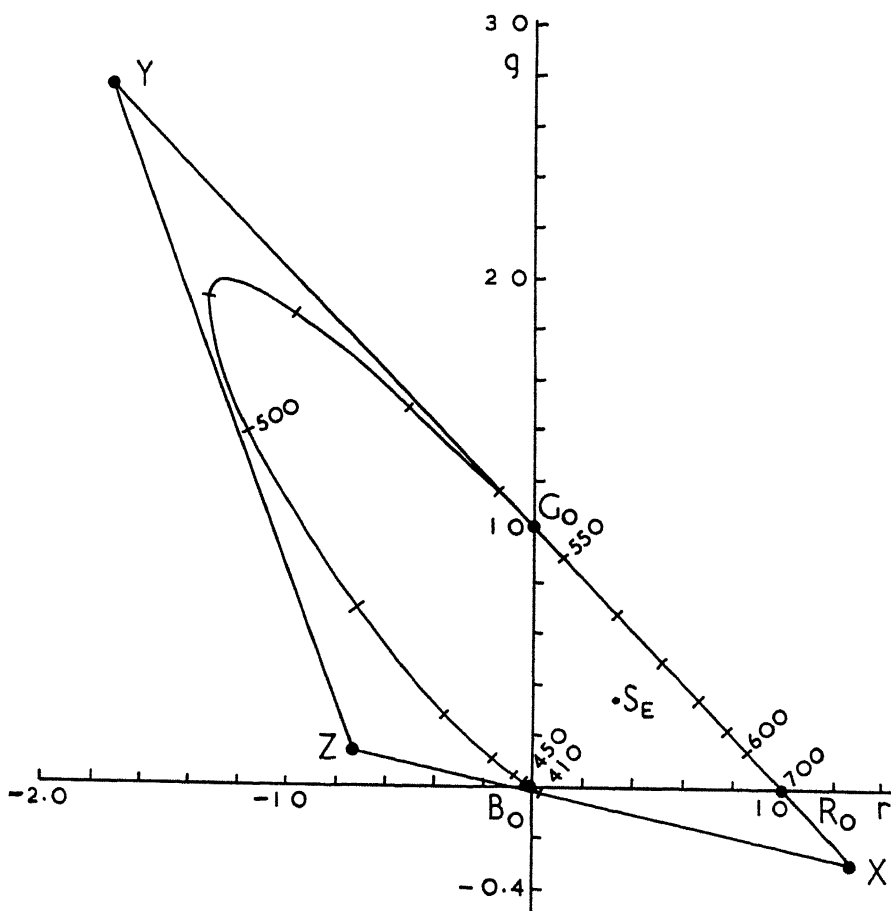


Fig. 8.4. The positions of the matching stimuli X, Y, and Z in the Standard Observer colour triangle  $R_0 G_0 B_0$  reproduced from Fig 7.7.

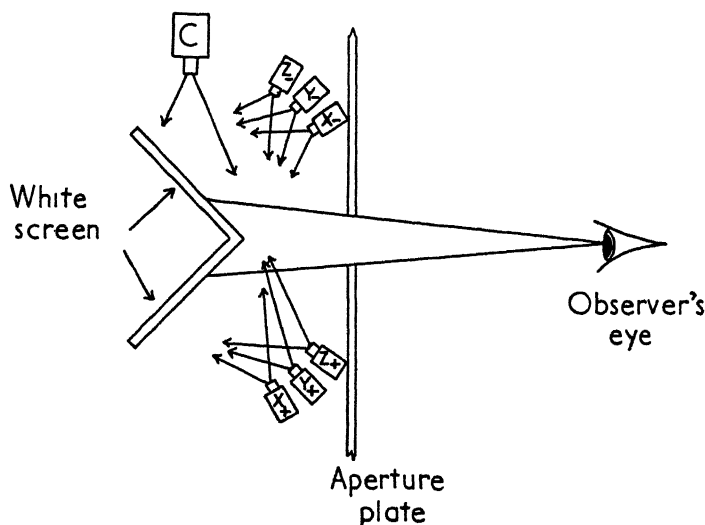


Fig 8.5 Showing diagrammatically how matching stimuli having negative coefficients greater than those of pure spectral colours can be used. Light from the  $X_-$  projector is of a different colour from that of the  $X_+$  projector, but the amounts of light from these two projectors always vary in the same proportion, and similarly for the other two pairs of projectors (Hunt, 1954)

Sets of equations of both types can be solved as three simultaneous equations to obtain the reverse transformation equations:

$$1.0 (X) \equiv B_1(R) + B_2(G) + B_3(B)$$

$$1.0 (Y) \equiv B_4(R) + B_5(G) + B_6(B)$$

$$1.0 (Z) \equiv B_7(R) + B_8(G) + B_9(B)$$

$$R = B_1X + B_4Y + B_7Z$$

$$G = B_2X + B_5Y + B_8Z$$

$$B = B_3X + B_6Y + B_9Z$$

These considerations apply not only to the relationship between the stimuli  $R$ ,  $G$ ,  $B$  and  $X$ ,  $Y$ ,  $Z$ , but equally to the relationship between any two sets of colour-matching stimuli, the values of the coefficients  $A_1$  to  $A_9$  and  $B_1$  to  $B_9$  depending on the particular stimuli involved and the units adopted for them

The actual definition of  $X$ ,  $Y$  and  $Z$  in terms of  $R_o$ ,  $G_o$  and  $B_o$  for the 2° standard observer data is as follows

$$1.0(X) \equiv 2.3646(R_o) - 0.5151(G_o) + 0.0052(B_o)$$

$$1.0(Y) \equiv -0.8965(R_o) + 1.4264(G_o) - 0.0144(B_o)$$

$$1.0(Z) \equiv -0.4681(R_o) + 0.0887(G_o) + 1.0092(B_o)$$

#### COLOUR STANDARDS AND CALCULATIONS, 8.4

The stimuli  $X_{10}$ ,  $Y_{10}$ ,  $Z_{10}$  used for the  $10^\circ$  standard observer are slightly different, being related to  $R_0$ ,  $G_0$ ,  $B_0$  by a similar set of equations having slightly different values.

The positions of  $X$ ,  $Y$  and  $Z$  in the  $R_0G_0B_0$  colour triangle are derived from these equations by dividing each by the sum of the coefficients and are as shown in Fig. 8.4. It is seen that they lie outside the spectral locus, and that therefore the negative amounts in their specifications are greater than those required in matching even spectral colours. This means that a colorimeter employing these matching stimuli  $X$ ,  $Y$  and  $Z$ , must be arranged so that increasing the amount of  $X$ , for example, not only adds some colour ( $X_+$ ) to the mixture but also adds a proportional amount of another colour ( $X_-$ ) to the test colour, and similarly for  $Y$  and  $Z$ , as shown diagrammatically in Fig. 8.5. Only in this way can negative amounts greater than those required by spectral colours be realized. Such a colorimeter can be made quite simply, however, but in point of fact the more conventional type (as shown in Fig. 7.1) is generally used, and the results then transformed into the XYZ system algebraically. It is frequently desirable to transform not the actual values  $R$ ,  $G$  and  $B$  to  $X$ ,  $Y$  and  $Z$ , but only the proportional values  $r$ ,  $g$ , and  $b$ , to  $x$ ,  $y$  and  $z$ , where  $r+g+b=1$  and  $x+y+z=1$ . When this is required it is convenient to have the transformation equations in the form

$$\begin{aligned}x &= \frac{a_1r + a_2g + a_3}{a_7r + a_8g + a_9} \\y &= \frac{a_4r + a_5g + a_6}{a_7r + a_8g + a_9} \\z &= 1 - x - y\end{aligned}$$

The values of the coefficients in these equations are related to those of the equations given above as follows:

$$\begin{aligned}a_1 &= A_1 - A_7 & a_4 &= A_2 - A_8 \\a_2 &= A_4 - A_7 & a_5 &= A_5 - A_8 \\a_3 &= A_7 & a_6 &= A_8 \\a_7 &= A_1 + A_2 + A_3 - A_7 - A_8 - A_9 \\a_8 &= A_4 + A_5 + A_6 - A_7 - A_8 - A_9 \\a_9 &= A_7 + A_8 + A_9\end{aligned}$$

And similar expressions in terms of  $B_1$  to  $B_9$  give the coefficients of the reverse equations

$$\begin{aligned}r &= \frac{b_1x + b_2y + b_3}{b_7x + b_8y + b_9} \\g &= \frac{b_4x + b_5y + b_6}{b_7x + b_8y + b_9} \\b &= 1 - r - g\end{aligned}$$



The following relationships are also useful

$$\begin{array}{lll} A_1 = a_1 + a_3 & A_2 = a_4 + a_6 & A_3 = a_7 + a_9 - a_1 - a_3 - a_4 - a_6 \\ A_4 = a_2 + a_3 & A_5 = a_5 + a_6 & A_6 = a_8 + a_9 - a_2 - a_3 - a_5 - a_6 \\ A_7 = a_3 & A_8 = a_6 & A_9 = a_9 - a_3 - a_6 \end{array}$$

Similar expressions relate  $B_i$  to  $B_9$  with  $b_i$  to  $b_9$ .

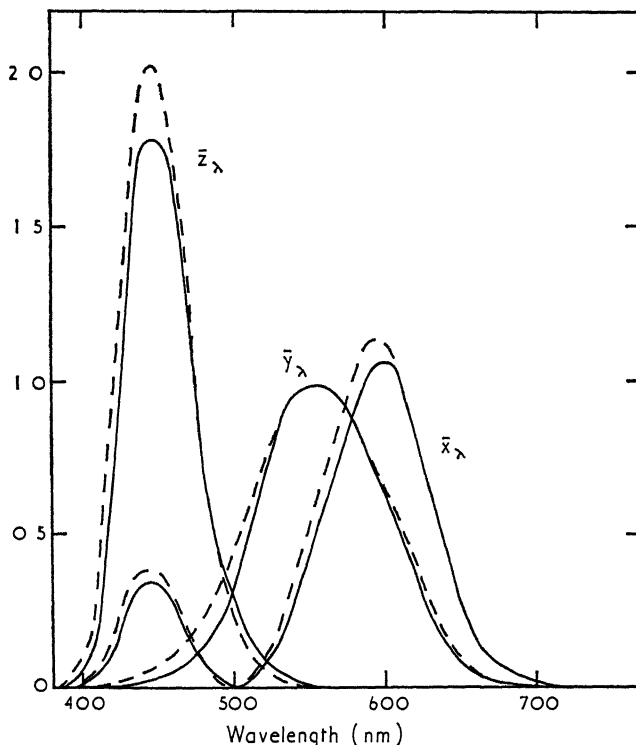


Fig 8.6 The colour-matching functions for the CIE matching stimuli X, Y, and Z. Full lines for the 2° Standard Observer, using X, Y, Z; broken lines for the 10° Standard Observer, using  $X_{10}$ ,  $Y_{10}$ ,  $Z_{10}$

The way in which the positions of the points in the colour triangle are altered by transformations from one set of matching stimuli to another can be expressed very simply. All colour triangles based on the 2° standard observer data of Fig 8.3 are *projective transformations* of the triangle of Fig 7.7 (and Fig 8.4); similarly all colour triangles based on the 10° standard observer data are projective transformations of one another.

A projective transformation of a triangle is such that it could be obtained by taking a plane and a point, P, suitably situated in space relative to the triangle, and transferring each point of the triangle by means of straight lines drawn through the point, P, until they meet the plane. This is shown in Fig 8.7. The point M is situated in the RGB triangle. The point P and the plane containing the XYZ triangle have been suitably placed in space. The position of the colour which plots at M in the RGB triangle is then given by N in the XYZ triangle where N is the point of intersection of the line MP with the plane of the XYZ triangle.

That this is indeed the geometrical interpretation of the transformation equations is easily proved as follows.

In Fig. 8.7 let R'O'X' be the line of intersection of the RGB and XYZ planes, and let O' be such that PO' is at right angles to R'X'. Let O'G' and O'Y' also be at right angles to R'X' and in the RGB and XYZ planes respectively. Draw MM' at right angles to O'G', and NN' at right angles to O'Y'. Draw PQ parallel to O'Y' and PS parallel to O'G'. Using the small letters on the figure to represent the distances adjacent to them, from similar triangles we have:

$$\frac{x'}{r'} = \frac{PN'}{PM'} = \frac{k}{g' - k} \quad \therefore x' = \frac{kr'}{g' - k}$$

$$\frac{y'}{g'} = \frac{O'N'}{O'M'} = \frac{h}{g' - k} \quad \therefore y' = \frac{hg'}{g' - k}$$

But  $r'$  and  $g'$  are co-ordinates of M using axes O'R' and O'G', and  $x'$  and  $y'$  are co-ordinates of N using axes O'X' and O'Y'. They will therefore be related to  $r$  and  $g$ , and  $x$  and  $y$  by equations of the type.

$$\begin{aligned} r' &= c_1 r - c_2 g + c_3 \\ g' &= c_2 r + c_1 g + c_4 \\ x' &= c_3 x - c_6 y + c_7 \\ y' &= c_6 x + c_3 y + c_8 \end{aligned}$$

On substituting in the equations for  $x'$  and  $y'$  (above), equations of the form:

$$x = \frac{a_1 r + a_2 g + a_3}{a_7 r + a_8 g + a_9}$$

$$y = \frac{a_4 r + a_5 g + a_6}{a_7 r + a_8 g + a_9}$$

are obtained. Hence the projective transformation is the geometrical equivalent of the colorimetric transformation equations.

### 8.5 Properties of the XYZ system

It will be recalled that since the stimuli X, Y and Z lie outside the spectral locus they consist of light added, not only to the comparison mixture, but also to the test colour C (Fig. 8.5). In the XYZ system it has been arranged that although the *colour* of the light added by the X stimulus to the test colour ( $X_-$ ) is different from that added to the comparison beam ( $X_+$ ), the *luminance* is the same.

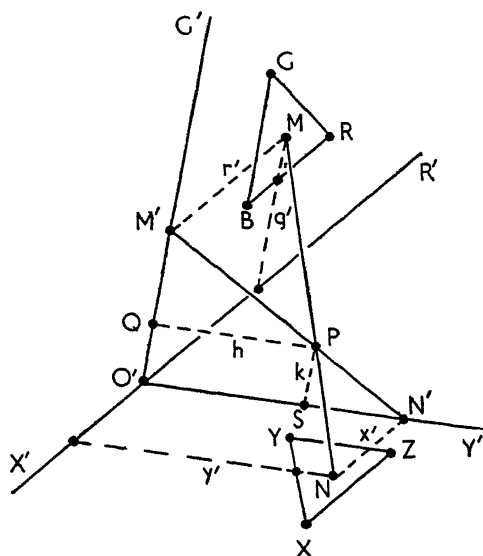


Fig. 8.7 Diagram showing the geometry of projective transformations

Similarly, in the case of the Z stimulus, the luminances of the two parts of the stimulus are the same. It therefore follows that all the luminance of the test colour has to be balanced by the Y stimulus. Thus, variation of the amounts of X and Z affect the *colour* of the match, but leave any difference in luminance unchanged. This is an advantage. For supposing that we had two colours  $C_1$  and  $C_2$ , whose colour-matching data were known. In the RGB system we have:

$$\begin{aligned} k_1(C_1) &\equiv R_1(R) + G_1(G) + B_1(B) \\ k_2(C_2) &\equiv R_2(R) + G_2(G) + B_2(B) \end{aligned}$$

Now if we want to compare the luminances of these two colours it is necessary to convert the units used for R, G and B into luminance units. Suppose that the factors for doing this are  $L_R$ ,  $L_G$  and  $L_B$ . Then the luminances are:

$$\begin{aligned} L_1 &= L_R R_1 + L_G G_1 + L_B B_1 \\ L_2 &= L_R R_2 + L_G G_2 + L_B B_2 \end{aligned}$$

But in the XYZ system if

$$k_1(C_1) \equiv X_1(X) + Y_1(Y) + Z_1(Z)$$

$$k_2(C_2) \equiv X_2(X) + Y_2(Y) + Z_2(Z)$$

then the luminances are:

$$L_1 = L_x X_1 + L_y Y_1 + L_z Z_1$$

$$L_2 = L_x X_2 + L_y Y_2 + L_z Z_2$$

But  $L_x$  and  $L_z$  are zero, and hence these expressions reduce to:

$$L_1 = L_y Y_1$$

$$L_2 = L_y Y_2$$

which are much simpler expressions. Moreover, when it is only required to compare the luminance of one colour with that of another we have:

$$L_1/L_2 = Y_1/Y_2$$

which is an extremely simple relationship

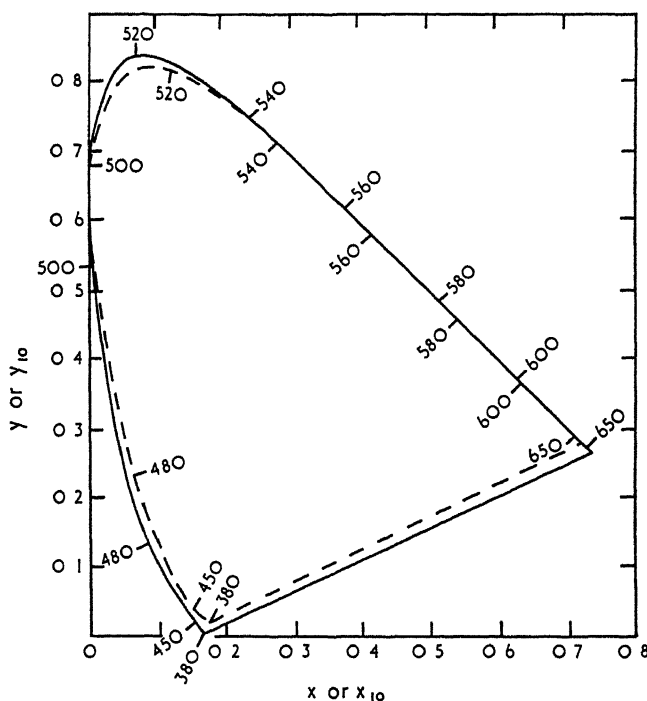


Fig. 8.8 The  $x, y$  triangle for the  $2^\circ$  Standard Observer (full line) and for the  $10^\circ$  Standard Observer (broken line) using  $x_{10}, y_{10}$

The XYZ system is used very widely for colorimetric specifications. The colour-matching functions  $\bar{x}_\lambda$ ,  $\bar{y}_\lambda$ , and  $\bar{z}_\lambda$  for the system are shown in Fig. 8.6 for both the 2° and the 10° standard observers. It will be noted that there are no negative portions to the curves, because, as can be seen from Fig. 8.4, no part of the spectral locus lies outside the triangle XYZ and therefore every colour of the spectrum can be matched by an all positive mixture of X, Y and Z. In Fig. 8.8 the XYZ colour triangles based on the 2° and 10° standard observers are shown,  $y$  being plotted against  $x$ , where.

$$y = Y/(X+Y+Z)$$

$$x = X/(X+Y+Z)$$

(For the 10° standard observer, the stimuli  $X_{10}$ ,  $Y_{10}$ ,  $Z_{10}$  are used throughout.)

In order to obtain the XYZ specification of a colour it can either be matched on a colorimeter as in Fig. 8.5, which gives the direct answer (Hunt, 1954), or, which is more usual, it can be matched on a conventional red, green and blue colorimeter and the results transformed by means of transformation equations; or, which is more usual still, its XYZ specifications can be calculated from its spectral power curve. To this end, values  $\bar{x}_\lambda$ ,  $\bar{y}_\lambda$  and  $\bar{z}_\lambda$  are available in standard works on colorimetry and the calculation proceeds as follows.

Suppose we have a transparency or surface whose transmission or reflection factor at, say, 400 nm, is  $t_1$ , illuminated by a source whose power at that wavelength is  $E_1$ . Then the values of  $X$ ,  $Y$  and  $Z$  for that wavelength are given by:

$$X_1 = t_1 E_1 \bar{x}_1$$

$$Y_1 = t_1 E_1 \bar{y}_1$$

$$Z_1 = t_1 E_1 \bar{z}_1$$

where  $\bar{x}_1$ ,  $\bar{y}_1$ ,  $\bar{z}_1$ , are the values of  $\bar{x}$ ,  $\bar{y}$ ,  $\bar{z}$ , respectively, at 400 nm. At another wavelength, say 410 nm, we would have:

$$X_2 = t_2 E_2 \bar{x}_2$$

$$Y_2 = t_2 E_2 \bar{y}_2$$

$$Z_2 = t_2 E_2 \bar{z}_2$$

These products must in fact be worked out at regular wavelength intervals (generally every 5 or 10 nm) throughout the entire visible spectrum and then summated thus:

$$X = t_1 E_1 \bar{x}_1 + t_2 E_2 \bar{x}_2 + t_3 E_3 \bar{x}_3 + \dots = \Sigma t E \bar{x}$$

$$Y = t_1 E_1 \bar{y}_1 + t_2 E_2 \bar{y}_2 + t_3 E_3 \bar{y}_3 + \dots = \Sigma t E \bar{y}$$

$$Z = t_1 E_1 \bar{z}_1 + t_2 E_2 \bar{z}_2 + t_3 E_3 \bar{z}_3 + \dots = \Sigma t E \bar{z}$$

In order to reduce the amount of work, tables for  $E\bar{x}$ ,  $E\bar{y}$  and  $E\bar{z}$  are available for a number of different sources. These tables are sometimes multiplied by a factor

which results in  $\sum E\bar{y}$  being equal to 100. This means that a perfectly reflecting or transmitting colour ( $t=1$  at all wavelengths) has a value of  $Y=100$ . For any other colour the value of  $Y$  then gives the *percentage* reflection or transmission directly, since the  $Y$  values of any two colours are proportional to their luminances.

The dependence of luminance entirely on the  $Y$  stimulus in the XYZ system, means that the  $\bar{y}_\lambda$  colour-matching function represents the relative

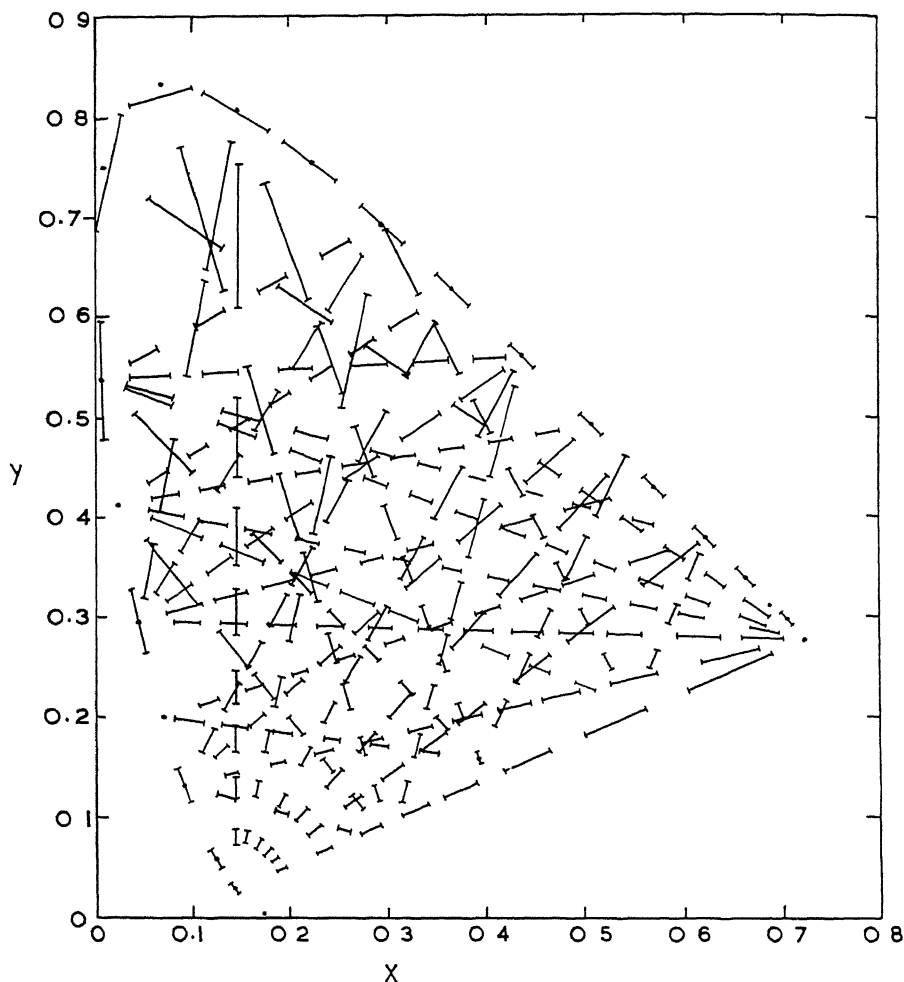


Fig. 8.9 Visually equal chromaticity steps at constant luminance on the CIE  $x$ ,  $y$  triangle (after W. D. Wright)

luminances of the colours of the spectrum, this is an important function in photometry, where it is known as the *spectral luminous efficiency* function,  $V_\lambda$ .

The use of the Centre of Gravity Law in the XYZ system is also simplified by the dependence of the luminance on the Y stimulus only. Suppose we wish to determine the chromaticity of a mixture of  $m_1$  photometric units of a colour  $C_1$  and  $m_2$  photometric units of a colour  $C_2$  where the chromaticity co-ordinates of  $C_1$  and  $C_2$  are  $x_1, y_1, z_1$  and  $x_2, y_2, z_2$ , respectively. Then from Section 7.6 the mixture is at the position of the centre of gravity of weights:

$$\frac{m_1(L_x x_1 + L_y y_1 + L_z z_1)}{m_1(L_x x_1 + L_y y_1 + L_z z_1) + m_2(L_x x_2 + L_y y_2 + L_z z_2)}$$

But these reduce to  $m_1/L_y y_1$  and  $m_2/L_y y_2$ , because  $L_x$  and  $L_z$  are both zero. But the same result is given by weights  $m_1/y_1$  and  $m_2/y_2$ , so that these simple expressions can be used.

### 8.6 Uniform colour space

Unfortunately, although the XYZ system has a number of advantages, it has one serious disadvantage. In the XYZ triangle colours are by no means uniformly distributed. This is demonstrated in Fig 8.9 where the short lines in the

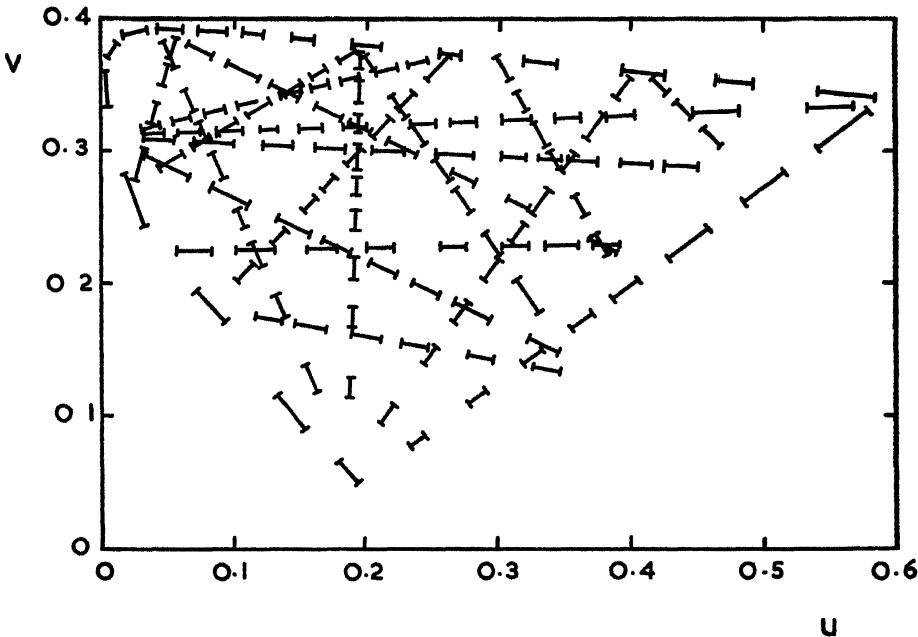


Fig. 8.10 Some of the steps of Fig 8.9 replotted in the  $u, v$  triangle.

triangle all represent colour differences which appear of equal magnitude to the eye in a  $2^\circ$  field. It is seen that towards the top of the triangle, where green colours are situated, the lines are much longer than towards the bottom left of the triangle, where blue colours are situated; the maximum difference is in fact as great as twenty times. Incidentally the distances shown by these lines correspond to three times a just noticeable difference in colour in a patch which subtends an angle of  $2^\circ$  at the observer's eye (Wright, 1941).

Although no linear projection of the triangle can eliminate the differences in the lengths of these lines completely, by choosing a different triangle, they can be very considerably reduced. Fig. 8.10 shows a selection of the lines shown in Fig. 8.9, but on the UVW triangle which was extensively used in the previous chapter. It is seen that the lines are now much more nearly uniform in length, and in fact the maximum difference is now only about four to one, and over much of the triangle is not greater than two to one.

This particular 'uniform chromaticity' triangle is one that was proposed by D. L. MacAdam (1937) and has the advantage that, like the XYZ system, two of the stimuli, U and W, affect only the *colour* of a match, the luminance being affected only by the stimulus V. Its relation to the XYZ system is given by the conveniently simple equations:

$$\begin{aligned} u &= 2x/(6y-x+1.5) & x &= 1.5u/(u-4v+2) \\ v &= 3y/(6y-x+1.5) & y &= v/(u-4v+2) \end{aligned}$$

Its use as an approximately uniform chromaticity triangle was approved provisionally by the C.I.E. at its 1959 meeting at Brussels; the colour-matching functions,  $\bar{u}_\lambda$ ,  $\bar{v}_\lambda$ ,  $\bar{w}_\lambda$  corresponding to the UVW stimuli, and other data, have been published by the C.I.E. (C.I.E., 1971). The  $\bar{v}_\lambda$  curve is the same as the  $\bar{y}_\lambda$  curve of the XYZ system. By analogy with the previous section the Centre of Gravity Law is operated using weights  $m_1/v_1$  and  $m_2/v_2$ , where  $v_1$  and  $v_2$  are the  $v$ -co-ordinates of the two colours  $C_1$  and  $C_2$  being mixed in the proportions  $m_1$  and  $m_2$  photometric units, respectively. Values of  $\bar{u}_\lambda$ ,  $\bar{v}_\lambda$ ,  $\bar{w}_\lambda$  and  $u_\lambda$ ,  $v_\lambda$ ,  $w_\lambda$  (the chromaticity co-ordinates of the spectral colours) are given in Appendix 3.

In colour television a just noticeable difference in chromaticity has been estimated to be about 0.004 in the  $u$ ,  $v$  chromaticity diagram (Jones, 1968), but for matching D<sub>65</sub> whites on monitors it has been reported that skilled observers can see differences of only 0.002, so that in this case a tolerance of only  $\pm 0.001$  is desirable (Knight, 1971).

At its 1963 meeting in Vienna the C.I.E. used the  $u$ ,  $v$  diagram as the basis for a uniform colour solid, in which lightness as well as chromaticity is accommodated. Three quantities  $U^*$ ,  $V^*$ ,  $W^*$  are derived as follows

$$\begin{aligned} U^* &= 13W^* (u-u_0) \\ V^* &= 13W^* (v-v_0) \\ W^* &= 25Y^{\frac{1}{3}} - 17 \end{aligned}$$

where  $u$ ,  $v$  are as given above;  $u_0$ ,  $v_0$  are the values of  $u$ ,  $v$  for the chromaticity corresponding to the achromatic or grey axis in the solid; and  $Y$  is the



tristimulus value based on the  $\bar{y}_\lambda$  curve (or on the  $\bar{v}_\lambda$  curve) and expressed as a percentage. For reflection samples  $u_o$ ,  $v_o$  are usually taken as equal to the values of  $u$ ,  $v$  for the illuminant being used. If two colours have values  $U_1^*$ ,  $V_1^*$ ,  $W_1^*$  and  $U_2^*$ ,  $V_2^*$ ,  $W_2^*$ , then the magnitude of the visual difference,  $D$ , between them is given by:

$$D^2 = (U_1^* - U_2^*)^2 + (V_1^* - V_2^*)^2 + (k W_1^* - k W_2^*)^2$$

The  $U^*$ ,  $V^*$ ,  $W^*$  colour solid approximates to that of the Munsell system and this is why  $U^*$  and  $V^*$  are made to increase as  $W^*$  increases: chromaticity differences being more noticeable at high than at low relative luminances (Wyszecki, 1963, Wyszecki and Wright, 1965). When  $k = 1$ , the formula, like the Munsell system, is appropriate for colour differences occurring across a narrow dividing line, if the colours are more widely separated, it may be desirable to reduce the value of  $k$  to about  $\frac{1}{4}$ , because differences in lightness

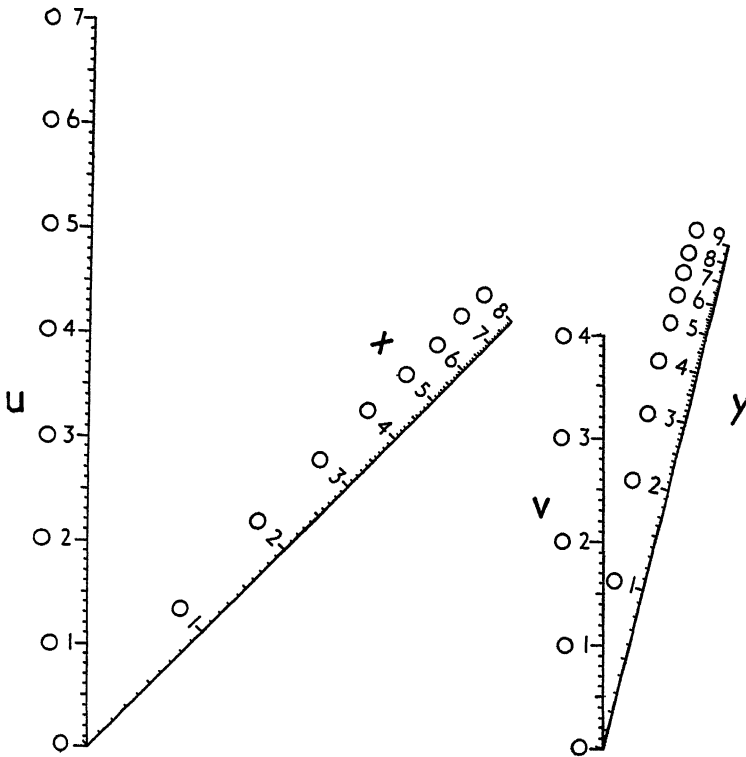


Fig 8 11. Nomogram for transferring data from the C I E  $x, y$  triangle to the C.I.E.  $u, v$  triangle and vice-versa. A straight-edge placed across the four scales gives the values of  $u$  and  $v$  corresponding to those of  $x$  and  $y$  and vice-versa

## COLOUR STANDARDS AND CALCULATIONS, 8.6

are then less noticeable (Judd and Wyszecki, 1963) A table of values of  $Y$  and  $W^*$ , together with other data and a worked example, are given in Appendix 3, which the reader may find it convenient to refer to at this point

In the case of samples viewed with a dark surround, the resulting drop in apparent contrast (see Section 6.4) can be allowed for by using  $W^*_b = 41.7 Y^{1/4.5} - 17$ , a similar allowance for a dim surround can be made by using  $W^*_a = 34.0 Y^{1/3.75} - 17$   $W^*_b$  and  $W^*_a$  can also be used to compute modified versions of  $U^*$  and  $V^*$  to obtain, say,  $U^*_b$ ,  $V^*_b$  and  $U^*_a$ ,  $V^*_a$ , but the value of the constant 13 should be reduced appropriately to allow for the desaturating effects of the dark or dim surround, as the case may be (see Section 6.7)

In the textile industry a colour-difference formula known as ANLAB(40) is used, based on the work of Adams and Miss Nickerson, using variables  $L$ ,  $A$  and  $B$ , with one of its scaling factors equal to 40 In this formula the colour difference,  $D$ , in AN40 units, is given by

$$D^2 = (L_1 - L_2)^2 + (A_1 - A_2)^2 + (B_1 - B_2)^2$$

where the suffixes 1 and 2 refer to two colours, and

$$\begin{aligned} L &= 9.2 V_y \\ A &= 40 (V_x - V_y) \\ B &= 16 (V_y - V_z) \end{aligned}$$

and, using the equation given in Section 14.24:  $V_y$  is the value of  $V$  corresponding to  $R = Y$ ,  $V_x$  to  $R = X/0.9807$  and  $V_z$  to  $R = Z/1.1822$  (so that for Standard Illuminant C,  $V_x = V_y = V_z$ ) Tables relating  $V_x$ ,  $V_y$ ,  $V_z$  to  $X$ ,  $Y$ ,  $Z$  respectively are available (McLaren and Coates, 1970, 1972, McLaren, 1971)

The awkward nature of the formula (given in Section 14.24) connecting the  $V$  values with the tristimulus values,  $X$ ,  $Y$ , and  $Z$ , in the above type of colour difference formula has led to the use of a cube-root formula as a simpler alternative in some applications (Faulhaber and Witherell, 1971), in this type of formula

$$D^2 = (kL_1^* - kL_2^*)^2 + (a_1^* - a_2^*)^2 + (b_1^* - b_2^*)^2$$

where the suffixes 1 and 2 refer to two colours, and

$$\begin{aligned} L^* &= k_L (100Y/Y_w)^{\frac{1}{3}} - k_0 \\ a^* &= k_a (X/X_w)^{\frac{1}{3}} - k_a (Y/Y_w)^{\frac{1}{3}} \\ b^* &= k_b (Y/Y_w)^{\frac{1}{3}} - k_b (Z/Z_w)^{\frac{1}{3}} \end{aligned}$$

where  $X_w$ ,  $Y_w$ ,  $Z_w$  are the tristimulus values for a standard white in the illuminant being considered The constants usually have values of about

$$k = 1 \quad k_L = 25 \quad k_0 = 16 \quad k_a = 500 \quad k_b = 200$$

If the variables  $U^*$ ,  $V^*$  of the  $U^*V^*W^*$  formula, or  $A$ ,  $B$  or  $a^*$ ,  $b^*$  of the ANLAB or cube-root formulae, are plotted against one another, diagrams are obtained which are similar to chromaticity triangles, but with the scale becoming smaller (shrinking inwards towards the chosen white point) as the

samples become darker (to allow for the increased difficulty in seeing chromaticity differences at low relative luminances) In  $U^*$ ,  $V^*$  diagrams (DeMarsh and Pinney, 1970), for any single value of relative luminance, the distribution of colours is the same as in a  $u$ ,  $v$  chromaticity diagram (apart from a uniform change of scale) and additive mixtures of colours are represented by points lying on lines joining the points representing the component colours of the mixture, but in  $A$ ,  $B$  or  $a^*$ ,  $b^*$  diagrams the non-linear nature of the defining formulae means that there is no simple relationship to chromaticity diagrams

### 8.7 Nomograms

A useful device for transferring data from one chromaticity triangle to another is a nomogram In Fig 8 11 a nomogram is shown for obtaining the values of  $u$  and  $v$  directly from  $x$  and  $y$ , or vice versa. It is only necessary to place a straight edge across the nomogram so that it cuts the  $x$  and  $y$  scales at the values of the point concerned: the corresponding values of  $u$  and  $v$  are then given by the intersection of the straight edge with the  $u$  and  $v$  scales To obtain the values of  $x$  and  $y$  corresponding to known values of  $u$  and  $v$  the straight edge is aligned with the values of  $u$  and  $v$  and the values of  $x$  and  $y$  are then read off directly.

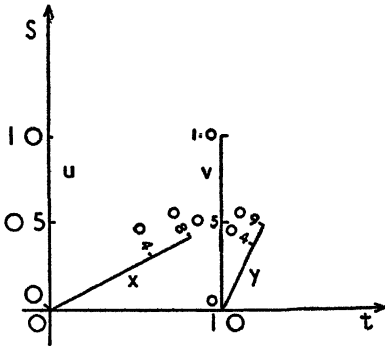


Fig. 8 12 Showing the co-ordinates  $s$  and  $t$  used in working out nomograms for colorimetric transformations. The nomogram of Fig 8 11 was worked out in these co-ordinates and then plotted with the  $s$ -scale doubled in length in order to give more convenient scales

Since a nomogram of this type is so useful, and appears to be little known, it is of interest to record briefly here how it can be derived. In Fig 8.12 two variables  $s$  and  $t$  are plotted along two axes at right angles. The scale of  $u$ , which is uniform, runs along the  $s$  axis, and the scale of  $v$ , which is also uniform, runs parallel to it, at a distance of 1 unit from it along the  $t$  axis. If the equation for  $x$  is

$$x = \frac{a_1 u + a_2 v + a_3}{a_7 u + a_8 v + a_9}$$

then the  $x$ -scale in the nomogram is given by:

$$s = \frac{a_3 - a_9 x}{(a_7 + a_8)x - (a_1 + a_2)}$$

$$t = \frac{a_8 x - a_2}{(a_7 + a_8)x - (a_1 + a_2)}$$

And if the equation for  $y$  is.

$$y = \frac{a_4 u + a_5 v + a_6}{a_7 u + a_8 v + a_9}$$

then the  $y$ -scale in the nomogram is given by.

$$s = \frac{a_6 - a_9 y}{(a_7 + a_8)y - (a_4 + a_5)}$$

$$t = \frac{a_8 y - a_5}{(a_7 + a_8)y - (a_4 + a_5)}$$

It sometimes happens, in calculating nomograms, that a scale passes through the infinity point and the useful values of the scale are very awkwardly placed. In these cases it is sometimes profitable to calculate the nomogram for different pairs of variables, such as  $y$ ,  $z$  and  $v$ ,  $w$ . Alternatively one of the scales can be reversed in direction, for instance by writing  $v' = -v$  and working out the nomogram for  $v'$ , and then using the negative part of the  $v'$  scale as a positive scale for  $v$ . Also it is useful to remember that since, in projective transformations, all straight lines remain straight lines, any projective transformation of the nomogram is permissible, and sometimes a more convenient shape can be arrived at. We have made use of this in Fig. 8 11, in which the nomogram of Fig. 8 12 has been stretched in the vertical direction by a factor of 2 to give more convenient scales.

In Appendix 1 the way in which Matrix Algebra can be used in colorimetric calculations is described.

### 8.8 Subjective effects

It is important to recognize the limitations of colour triangles and colour solids as a means of describing the appearance of colours.

In Fig. 8 13 the UVW triangle is shown divided into areas to which various colour names have been ascribed. This is obviously a useful means of interpreting the meaning of the position of any colour in the triangle, but unfortunately it is subject to some severe limitations. In the first place different observers will tend to use different names to describe the same colours, but, worse still, the same observer will use different names to describe the same colour when seen under different conditions. The conditions for which the names of Fig. 8 13 were worked out were for coloured lights (as opposed to surfaces, for instance) seen against dark backgrounds. If the viewing conditions are changed, however, to surface colours seen against a light background, for instance, the colour sensations will also change and these colour names may no longer be useful.

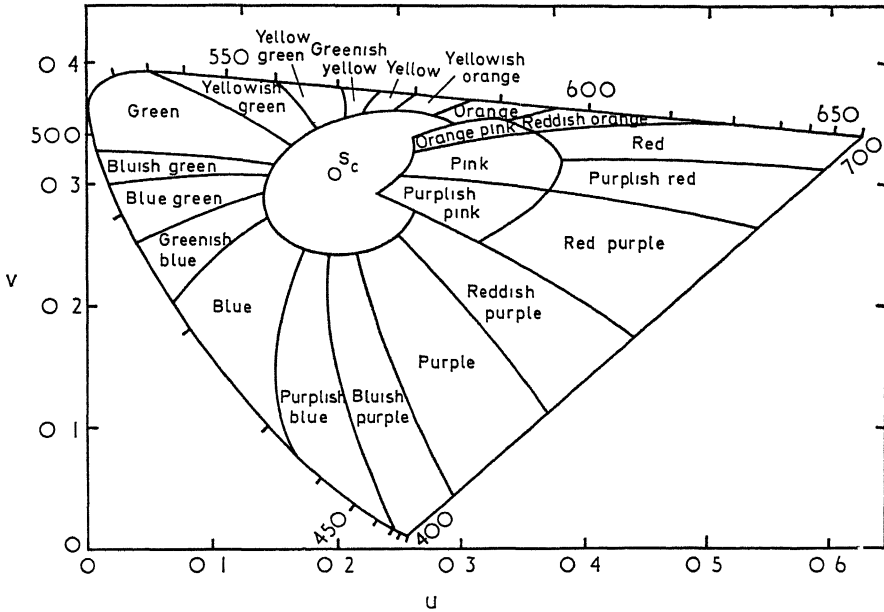


Fig 8.13 The division of this diagram into a number of regions corresponding to various hues surrounding a central region to which no hue name is given is from Kelly's work on colour designations for lights (Kelly, 1943). It refers to observation of self-luminous areas against a dark background.

The extent of some of the changes brought about by changing the viewing conditions is indicated by the results shown in Fig 8.14. These results were obtained using the experimental arrangement shown diagrammatically in Fig 8.15. Provision was made for the right eye to see a patch of colour composed of a red, green and blue mixture, the amounts of which the observer could vary at will. Surrounding this patch, and controlling the state of adaptation of the eye, was a surround field of standard illuminant B, which was kept at constant luminance of  $8.1 \text{ cd/m}^2$  (for a list of photometric units and their meanings see Appendix 2). The left eye viewed a test colour in a central patch, with a surround field of standard illuminant B at various levels (produced by changing the neutral density filter), which controlled the adaptation of the left eye. Since the adaptation of the two eyes proceeds largely independently<sup>1</sup> it is possible to measure the changes in colour appearance produced by changing the adaptation in one eye, by recording the different stimuli needed to produce the same changes in the other eye in which the adaptation is held constant.

<sup>1</sup> The pupil diameters always alter together and they both have the diameter characteristic mainly of the illumination falling on whichever eye happens to be more brightly illuminated, but pupil diameter contributes only a small factor in adaptation phenomena.

## COLOUR STANDARDS AND CALCULATIONS, 8.8

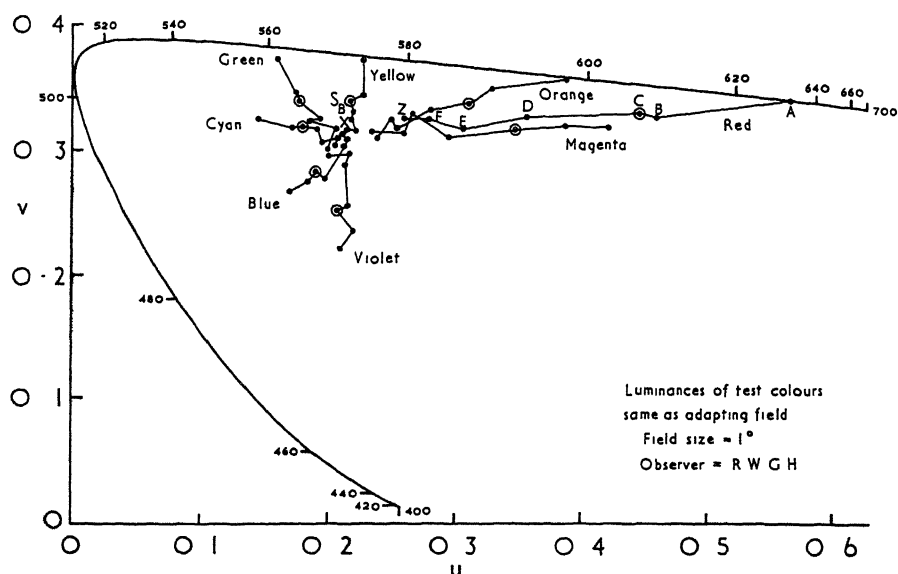


Fig 8.14. The chromaticities of colours which, when seen under adaptation conditions of Standard Illuminant B at 81 cd/m<sup>2</sup>, matched a set of eight test colours seen under various levels of Standard Illuminant B. The points A, B, C, D, E, and F, show how the appearance of a red colour becomes less saturated as its luminance and that of the adapting field are reduced from 1080 (A), to 65 (B), to 81 (C), to 2.7 (D), to 0.32 (E), to 0.075 (F), cd/m<sup>2</sup>, the point Z refers to the F luminance for the colour but zero luminance for the adapting field. The points marked 'Orange' show similar results for an orange colour, and the points marked with the other colour names show similar results for the other six colours (Hunt, 1952 and 1953a). If the average reflectance of a typical scene is taken as 20 per cent, these luminance levels correspond to the following levels of illumination:

A	16 900 lux	cloudy daylight or operating theatre
B	1020 lux	dull daylight or shop window
C	127 lux	twilight or living room
D	42 lux	twilight or good street lighting
E	5.0 lux	poor street lighting
F	1.2 lux	ten times full moon lighting

This binocular matching method was first extensively used by Wright (1934 and 1946), and has since been used by a number of workers including Burnham, Evans and Newhall (1952), Winch and Young (1951), and Hunt (1950, 1952, 1953a, and 1965); see also MacAdam (1956 a and b).

The outermost points in Fig. 8.14 show the stimuli necessary to produce in the right eye sensations which matched those produced in the left eye by eight different test colours when surrounded by 1080 cd/m<sup>2</sup> of standard illuminant B. The stimuli needed by the right eye to match the eight test colours

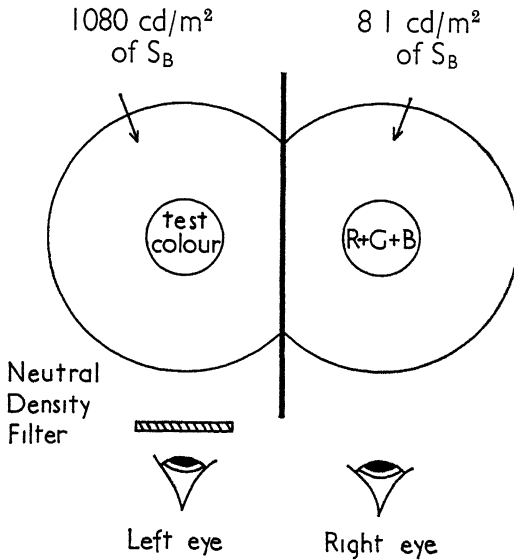


Fig 8.15 Diagram of the experimental arrangement used in obtaining the results of Fig 8.14. The right eye always saw the red, green, and blue mixture under the same conditions of adaptation. Changes in appearance of test colours occasioned by changes in the left eye adaptation were measured by matching them with the red, green, and blue mixture seen by the right eye.

when the left eye was adapted to six lower luminance levels, are also shown in Fig 8.14, and the results for the seven levels for each test colour are connected by straight lines. The lines thus provide a description of the way in which colours appear to become less saturated or vivid as the general illumination level falls. It is seen that the changes in the saturations of the colours with changes of adaptation are very considerable. The general conclusion is that colour triangles or solids show relationships between *stimuli*, but that the corresponding colour *sensations* vary with the conditions of viewing. Thus Fig 8.14, although used to describe the effects of altering the viewing conditions, is none the less, like all colour triangles, still merely a diagram for plotting *stimuli* (in this case those needed by the right eye in order to match some stimuli in the left eye) and not a diagram relating *sensation* magnitudes.

In Fig 8.16 some results are shown for another set of measurements (Hunt, 1965) made in a manner similar to that shown in Fig. 8.15, but in this case the right eye was adapted to a luminance of  $3600 \text{ cd/m}^2$  (at a colour temperature of  $4000\text{K}$ ) and the left eye was allowed an unimpeded view of the outside world. The right-eye adapting luminance was equivalent to a scene of average reflectance (say about 20 per cent) illuminated by sun-light (about  $50\,000 \text{ lux}$ ) and this made it possible to match colours seen by the left eye in

## COLOUR STANDARDS AND CALCULATIONS, 8.8

bright sun-light. Fig. 8.16 shows the combined effect of changing both the colour and the intensity of the adapting light in the left eye the arrows depict the way in which the appearances of various colours change as the left-eye adaptation

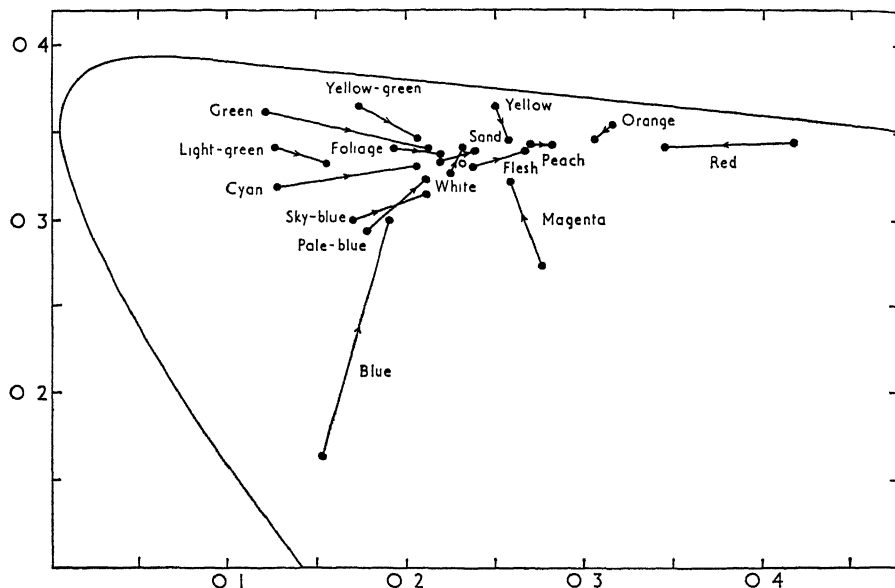


Fig. 8.16 Variation in the appearance of sixteen different test colours as the adapting conditions were changed from bright sun-light at an illumination level of 50 000 lux to tungsten room-light at 28 lux, the conditions of reference were 3600 cd/m<sup>2</sup> at 4000 K (Hunt, 1965)

The following changes in apparent lightness (evaluated as  $25 Y^{1/2} - 17$ ) also occurred:

Colour	Apparent lightness	
	Bright sun	Tungsten room
White	86	53
Yellow	78	44
Flesh	71	39
Sand	67	35
Orange	60	31
Light-green	60	23
Yellow-green	62	31
Peach	55	34
Sky-blue	55	18
Pale-blue	57	29
Foliage	52	18
Red	43	20
Magenta	39	19
Green	40	16
Cyan	29	10
Blue	27	11



relationships between the physiological response and luminance (Hunt, 1953b) Magnitude estimation of hue and saturation under various conditions of adaptation has also been carried out by Rowe (Rowe, 1972)

### 8.10 Physical colour standards

As was mentioned in section 7 2, the Munsell Colour System, although objective in nature in that it consists of samples of painted cards, is scaled subjectively in that equal steps on its scales represent as nearly as possible equal subjective colour differences. It is no doubt partly for this reason that it has gained wide recognition as a very useful method of colour specification. One disadvantage to be reckoned with surface colour standards, however, is the difficulty of preventing them from deteriorating with use, this is avoided if transparent glass samples are used, although at the expense of some inconvenience when surface colours are being compared. The Tintometer system uses cyan, magenta, and yellow glasses, which are calibrated on scales of approximately equal visual increments for each colour and are of excellent permanence. Both the Munsell and the Tintometer systems have found wide application, and their usefulness as portable physical sub-standards of colour has been greatly enhanced by the publication of C I E specifications for their samples (see Kelly, Gibson, and Nickerson, 1943, for the Munsell system, see Schofield, 1939, and Haupt, Schlater, and Eckerle for the Tintometer system), thus making it possible to transfer results from either system to the C.I.E. system or vice-versa. In the case of the Munsell system a smoothed calibration was also prepared, results in which are referred to as *Munsell Renotation* (Newhall, Nickerson, and Judd, 1943), this is used for specifying the glossy Munsell samples.

Ceramic tiles can be used as surface colour standards of high permanence, and sets of twelve different colours have been made available by the British Ceramic Research Association (Clarke, 1969).

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## CHAPTER 9

# The Colorimetry of Subtractive Systems

1. Introduction – 2 Subtractive chromaticity gamuts – 3. Subtractive gamuts in the colour solid – 4 Spectral sensitivities for block dyes – 5 Spectral sensitivities for real dyes – 6 MacAdam's analysis – 7. Umberger's analysis – 8 Two-colour subtractive systems – 9 Subtractive quality

### 9.1 Introduction

**S**UBTRACTIVE systems of colour reproduction, in which images are formed with cyan, magenta, and yellow dyes or inks, are of great importance because of their widespread use in colour photography and in printing. In this chapter we shall examine the colorimetric properties of such systems, but we shall defer until Chapter 25 a discussion of the added complications which arise when such images are formed by using ink-images in the form of dots.

### 9.2 Subtractive chromaticity gamuts

As shown in Chapter 4, the function of the cyan dye is to absorb red light, that of the magenta dye to absorb green light, and that of the yellow dye to absorb blue light, so that, ideally, the three dyes should have spectral transmission curves as shown by the full lines in Fig 9 1. These curves are such that at every wavelength two of the dyes have 100 per cent transmission, while only the third dye absorbs. If the absorption bands were narrower than those shown, so that at some wavelengths no light was absorbed, then, no matter how concentrated the deposits of the three dyes, it would not be possible to form black. If, on the other hand, the absorption bands were wider than those shown, the colours would be darker than they need be. The two wavelength values at which the absorption bands change must be at about 500 and 600 nm in order that the colours controlled by the dyes are in fact red, green, and blue and not, for instance, orange, cyan and violet which would limit unnecessarily the range of colours that could be formed. The exact optimum position of these two wave-

length values is somewhat indeterminate, but most estimates (see for example Clarkson and Vickerstaff, 1948) give values around 490 and 580 nm and these have been used in Fig. 9.1.

The reproduction stimuli corresponding to these dyes (often referred to as *block dyes*) will be the three blocks of wavelengths 580 to 700 nm, 490 to 580 nm, and 400 to 490 nm, suitably weighted according to the spectral power distribution of the light source used. For a tungsten filament light source operating at a colour temperature of 2856K the reproduction primaries are at  $R_s$ ,  $G_s$  and  $B_s$  in Fig. 7.10. These points are the centres of gravity of the appropriate blocks of wavelengths after weighting for the light source and dividing by the values of  $v$  in the  $u, v$  diagram (see Section 8.6)

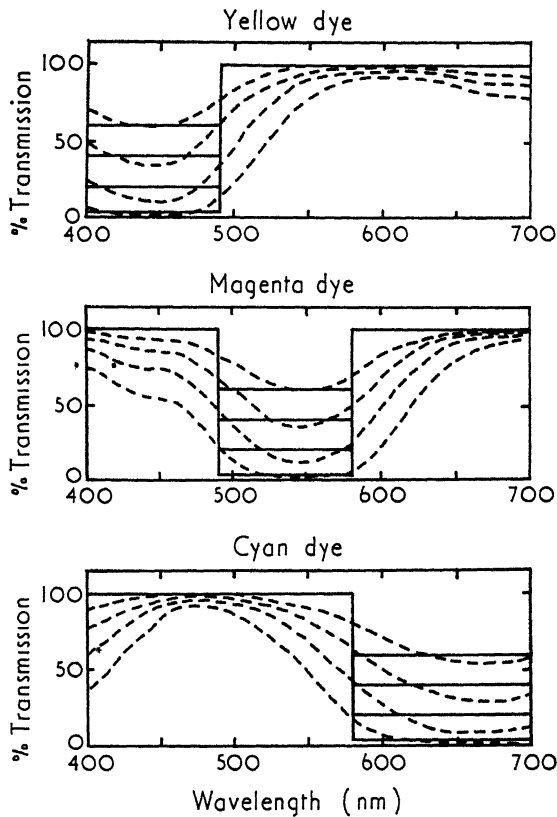


Fig. 9.1 Full lines spectral transmission curves of 'ideal' subtractive dyes (block dyes) at four different concentrations. Broken lines spectral transmission curves of dyes typical of those used in practice (reproduced from Fig. 4.1) at four concentrations

The gamut of colours that can be matched with mixtures of the three dyes of Fig 9 1 is then the triangle  $R_s, G_s, B_s$  in Fig. 7 10. It is seen that there are large regions of chromaticity which cannot be matched with these dyes, most notably in the green and magenta parts of the diagram, and it is clear that processes of colour photography which use dyes for forming their colours, that is, subtractive processes, will be unable to match many colours of high saturation. It is important, however, to remember that additive processes are theoretically restricted to a triangle such as  $R_T, G_T, B_T$ , and in practice are restricted to one, such as  $R_P, G_P, B_P$ , that is not usually very much larger than  $R_s, G_s, B_s$  (see Fig. 7 10). It is interesting, in fact, to compare the chromaticity gamuts obtainable using subtractive systems with those obtainable in television. In Fig. 9 2 are shown the gamuts for block dyes used with Standard Illuminant  $D_{65}$  (which is the white normally used for European colour television) and the gamut for phosphors representative of those used in typical domestic colour television receivers, having chromaticities

$u = 0.451, v = 0.349$  for red;  $u = 0.121, v = 0.374$  for green; and

$u = 0.175, v = 0.105$  for blue (B R E M A. P A L Working Party, 1969)

It is clear that the two gamuts are very similar

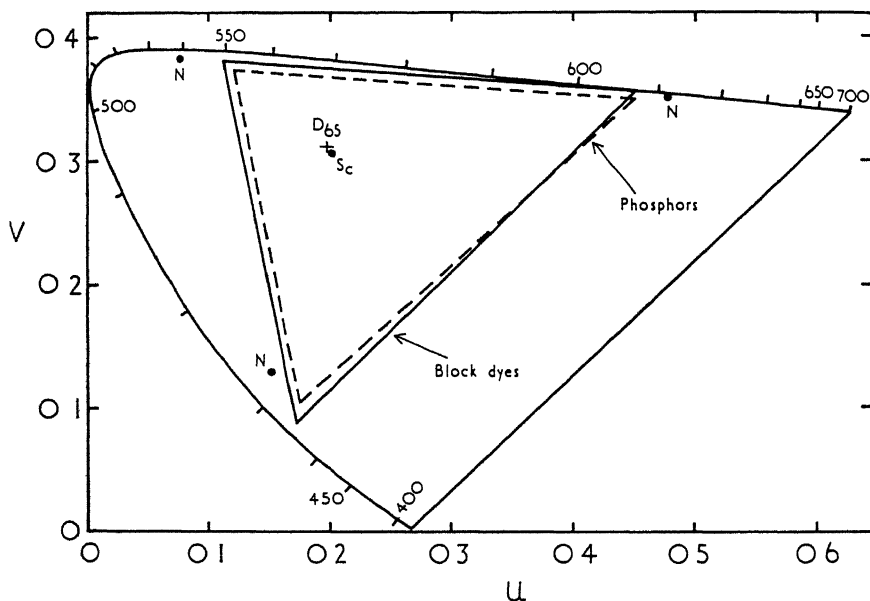


Fig. 9.2. The triangle formed by the full lines shows the gamut of chromaticities which can be reproduced by the block dyes of Fig 9 1 used with Standard Illuminant  $D_{65}$ , the triangle formed by the broken lines shows the gamut of chromaticities for typical television phosphors used in domestic receivers. (The points marked N show the chromaticities originally chosen for the N T S C. colour television system)

So far, we have been thinking entirely in terms of dyes having transmission curves as shown by the full lines of Fig. 9 1. In practice no such dyes exist, and instead use has to be made of dyes having transmission curves of the type shown in Fig. 4 1 (shown dotted in Fig. 9.1). They differ in several respects from the 'ideal' curves of Fig. 9 1, but photographically their greatest defect is that they do not transmit 100 per cent of the light in the regions where they are supposed to. These *unwanted absorptions* result in many colours, particularly blues and greens, being reproduced too dark, but the sloping sides of the absorption bands enable a few colours outside the triangle  $R_s, G_s, B_s$  to be matched. The reason for this can be seen from Fig. 9 1. As the concentration of the dyes increases the sloping sides of the absorption bands effectively narrow the red, green and blue blocks of wavelengths so that the reproduction stimuli become slightly more like monochromatic stimuli and hence more saturated. (For a method of analyzing the effect of this on colour reproduction, see MacAdam, 1938, page 466.) The gamut of colours obtainable with the real dyes of Fig. 9 1 is shown in Fig. 9 3, and is seen to lie partially outside the triangle  $R_s, G_s, B_s$ , in the cyan and magenta directions where the triangle  $R_s, G_s, B_s$  is most restricted; flare usually restricts the gamut to that corresponding to maximum densities of about 2.0 (the full lines), but if maximum densities of about 3.0 can be attained the gamut becomes considerably larger (as shown by the dotted line).

In Fig. 9 4 the gamut obtainable with the real dyes of Fig. 9 1 (considering maximum densities of only 2.0) is compared using standard illuminant  $D_{65}$  with the television gamut shown in Fig. 9 2. It is clear that the two systems are remarkably similar, both in their gamuts and also in the directions of their principal hue lines, but in the cyan direction the film can produce chromaticities of greater purity. However, the unwanted absorptions of the dyes have a darkening effect on the colours, and this further restricts the gamut of colours which can be reproduced (as discussed in the next section).

### 9.3 Subtractive gamuts in the colour solid

The restrictions caused by the unwanted absorptions cannot be seen in simple chromaticity plots, such as that of Fig. 9 4, because relative luminance is not shown.

A more comprehensive way of showing the complete gamut is to show the range of chromaticities attainable at various luminances relative to a reference white. This has been done by Ohta who has studied the effects of the sizes and widths of the main absorption bands of the dyes as well as those of the unwanted absorptions (Ohta, 1971d, 1972a). For transparencies, he concluded that the peak absorptions should be between 640 and 660 nm for cyans, between 530 and 540 nm for magentas, and at about 430 nm for yellows; the gamut was more sensitive to the position of the magenta peak than to the positions of the cyan and yellow peaks (Ohta, 1971a, 1971b). For reflection prints he showed that the gamut is smaller than that for transparencies using the same dyes,

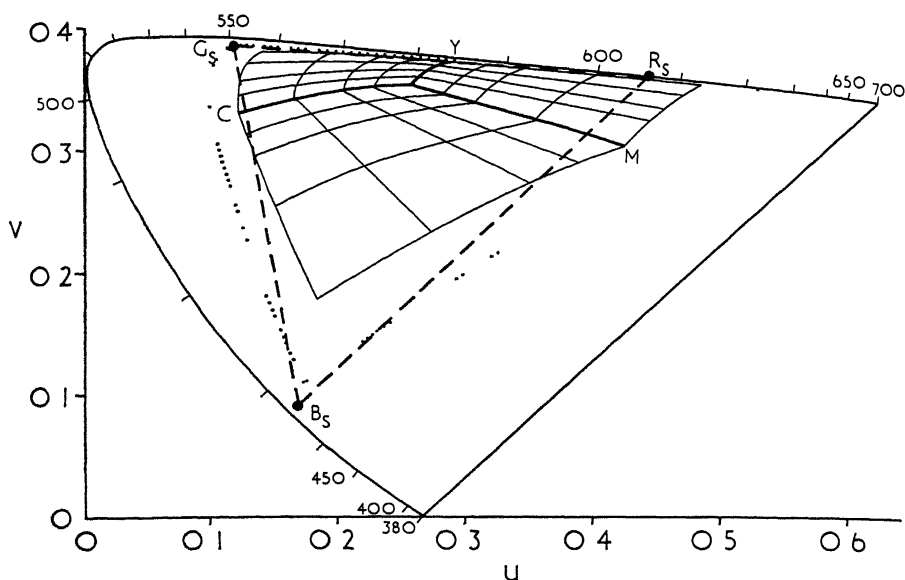


Fig. 9.3. Gamuts of chromaticities that can be reproduced with the dyes of Fig. 9.1 when illuminated by a tungsten filament lamp at a colour temperature of 2856 K. Broken line: gamut produced by the block dyes (which produce the stimuli  $R_s$ ,  $G_s$ ,  $B_s$ ). Full lines: gamuts produced by various combinations of the four different concentrations of the three typical practical dyes shown in Fig. 9.1. The dotted lines show how the gamut is extended by using, in addition, a fifth concentration, equivalent in the case of each dye to the two highest concentrations combined together, such high concentrations are seldom present in pictures but the chromaticities they produce indicate approximately the limits of a typical modern subtractive film. The five concentrations represent minimum transmissions in the main absorption bands of approximately 56 per cent, 31 per cent, 10 per cent, 1 per cent, and 0.1 per cent, which are equivalent to densities of approximately 0.25, 0.5, 1.0, 2.0, and 3.0.

because of the dye broadening effect (illustrated in Fig. 13.3) and because of white light reflected from the surface of the print (Ohta, 1971c and 1972b).

Another way of showing the complete gamut is to use a three-dimensional colour solid (Yule, Pearson and Pobboravsky, 1968; Pearson, Pobboravsky and Yule, 1968), and it is convenient to use for this purpose the CIE  $U^*V^*W^*$  solid (Wyszecki, 1963) (but with reference to a reference white instead of to the perfect diffuser). This is done in Fig. 9.5 where the correlate of saturation  $(U^{*2} + V^{*2})^{1/2}$ , is plotted as abscissa, and the correlate of relative luminance,  $W^*$ , is plotted as ordinate. The figure is in three sections, each section showing two of the six principle hues: red, green, blue, cyan, magenta and yellow. If the colour solid is visualized as having the  $W^*$  axis vertical, and the  $U^*$  and  $V^*$  axes lying in a horizontal plane, then Fig. 9.5 shows vertical sections through

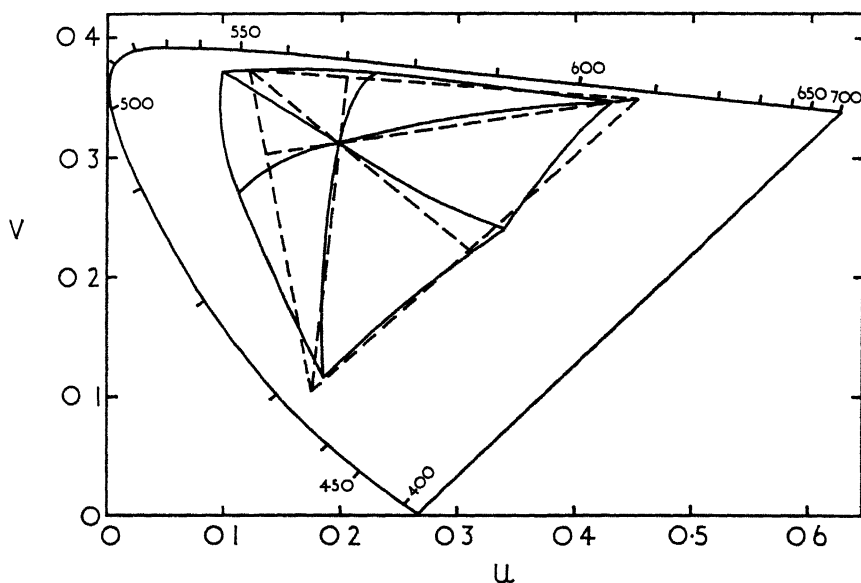


Fig 9.4 Full lines gamuts of chromaticities which can be reproduced by using with Standard Illuminant  $D_{65}$ , the dyes of a typical current film, using combinations of concentrations of dye corresponding to densities in the main absorption bands of 20 Broken lines gamuts of chromaticities which can be reproduced by typical television domestic colour receiver phosphors.

the solid, all containing the  $W^*$  axis, but located at different hue angles. (It is also sometimes helpful to plot  $V^*$  against  $U^*$  and thus to consider the solid as viewed from the top see, for instance, DeMarsh (1971) and Clapper, Gendron and Brownstein (1973).) In Fig 9.5 gamuts are shown for the film dyes and television phosphors of Fig 9.4. In the case of the television phosphors, the sections are planes through the solid, but in the case of the film dyes, the sections are slightly curved because, as can be seen from Fig 9.4, for these dyes, as their concentrations are altered, the loci of the six principal hues are not quite straight lines on the chromaticity diagram.

In Fig. 9.5 the  $W^*$  axis represents the grey scale in each of the three sections of the figure, with the reference white at the top ( $W^* = 100$ ) and black at the bottom ( $W^* = 0$ ). Horizontal distance away from the  $W^*$  axis represents the degree to which the colour is distinguishable from a grey of the same relative luminance (this is similar to Munsell Chroma). It is thus clear that the colours of highest relative luminance will plot towards the top of each section and the most colourful farthest away from the  $W^*$  axis. Straight lines radiating from the zero point represent colours of equal chromaticity but different relative luminance.



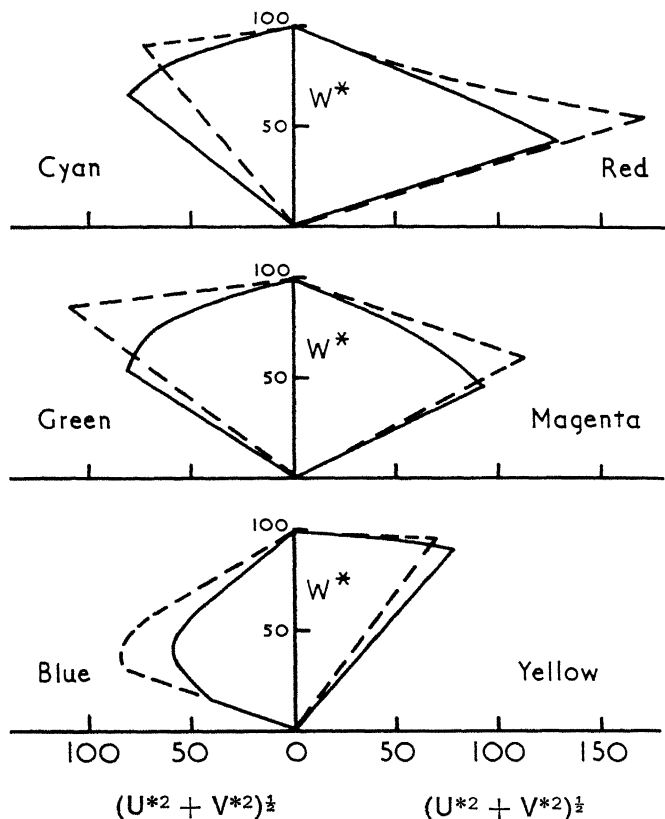


Fig. 9.5 Comparison of the gamuts of the typical film dyes (full lines) and television phosphors (broken lines) of Fig 9.4, for the six principal hues, on plots of  $(U^{*2} + V^{*2})^{\frac{1}{2}}$  against  $W^*$ . Film illuminant and television reference white Standard Illuminant  $D_{65}$ . Maximum dye concentrations corresponding to densities of 2.0

Comparing now the gamuts on Fig. 9.5 (full lines for film, broken lines for television), it can be seen that the conclusions to be drawn are rather different from those from Fig. 9.4. The greater gamut for the film in the cyan direction is still in evidence, but it can now be seen that although this is effective for values of  $W^*$  between 0 and 80, it is the television system which has the greater gamut in the cyan direction when  $W^*$  lies between 80 and 100. This is because the unwanted absorptions of the cyan dye prevent cyans of very high relative luminance from being produced in the film. In the red, green, magenta, and blue directions, Fig. 9.4 indicates that the film and television gamuts are rather similar, but Fig. 9.5 makes it clear that while this is true for colours

of low relative luminance ( $W^*$  less than about 50 for red, green, and magenta, and less than about 20 for blue), for colours of high relative luminance, the television gamut is, in fact, larger than that for the film. Again, the difference can be attributed to the unwanted absorptions of the film. In the yellow direction, the differences are quite small but with the film having the slightly larger gamut.

Colour television is thus shown to be capable in most hues of producing colours of higher relative luminance than film, and bright pastel colours are certainly a feature of good colour television. The colours of low relative luminance have more similar gamuts in film and in television, in theory, but in

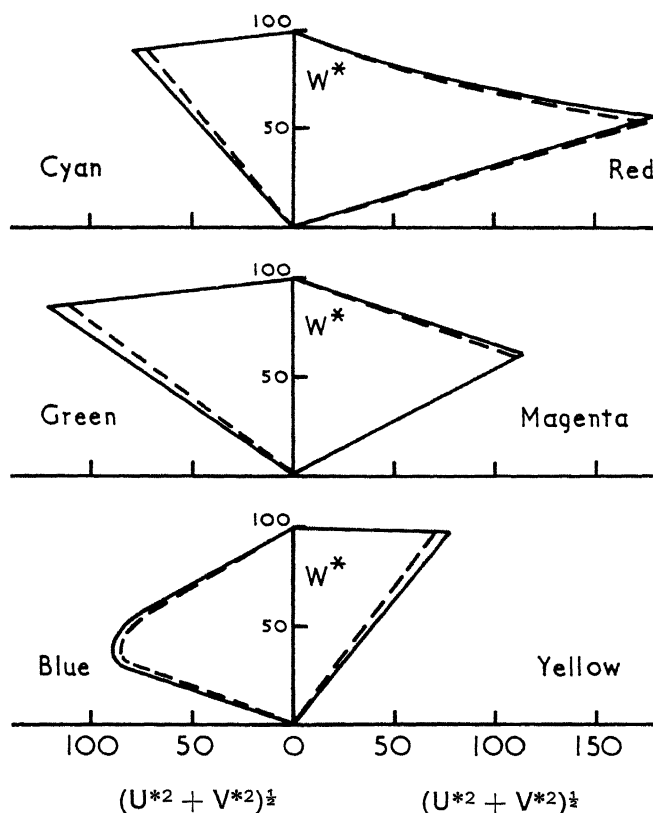


Fig 9.6 Same as Fig 9.5 but comparing the gamuts of the block dyes (full lines) and television phosphors (broken lines) of Fig. 9.2

practice, noise and flare light may restrict these colours more severely in television than in film

In Fig 9 6 the same type of plot is used as in Fig 9 5, but the television gamuts (broken lines) are now compared to those of the block dyes (full lines). It is now seen that the gamuts are very similar, the absence of any unwanted absorptions enabling the colours of high relative luminance to be reproduced by the dyes. When film is used in tele-cine equipment with electronic masking (see Section 23 11) to produce a television display, the effects of the unwanted absorptions are also removed and the gamut then becomes virtually the same as that for the television phosphors (broken lines). If a positive film were made having the unwanted absorptions of its dyes compensated by means of coloured couplers (see Section 15 3), then the gamut attainable would be similar to that of colour television, but it would have to be viewed by a light source of the right colour to offset the colour cast caused by the presence of the coloured couplers.

The above arguments, however, only apply to situations where the television signals or film densities can never result in values of  $W^*$  in excess of 100. In television, signal magnitudes usually are restricted to a maximum corresponding to peak white, but, in colour films, peak whites are usually reproduced with a density of about 0.3. Lower densities than this are possible, however, and this means that inter-image effects (see Section 15 4) can result in densities in some layers being less than those for white (even for non-fluorescent colours). This effect does occur in practice especially in reversal films (Clapper, Gendron and Brownstein, 1973) if inter-image effects were such as to compensate for unwanted absorptions fairly completely, the film gamut would be much more like that of Fig 9 6 than that of Fig 9 5, in which case the differences in gamut between film and television in the colour solid would be very small.

#### 9.4 Spectral sensitivities for block dyes

Assuming that we are using the block dyes described in Fig 9 1, what must be the spectral sensitivities of the three layers or parts of our process in order that colours be reproduced accurately? Once again they are, of course, colour-matching functions, in this case those corresponding to the stimuli  $R_s$ ,  $G_s$  and  $B_s$ . They are shown in Fig 9 7. It is seen that the curves show large negative portions, and this is a direct consequence of the fact that the spectral locus in Fig 7 8 lies so far outside the triangle  $R_s$ ,  $G_s$ ,  $B_s$ .

We have already seen (see Section 7.4) that in photographic processes, unless cumbersome and complicated procedures are used, it is impossible for the emulsions to have any negative sensitivities at all. This means that, not only will colours which plotted outside the triangle  $R_s$ ,  $G_s$ ,  $B_s$  be desaturated, but also all colours which plotted inside that triangle will be reproduced incorrectly, and, although the most usual fault will be desaturation, errors in

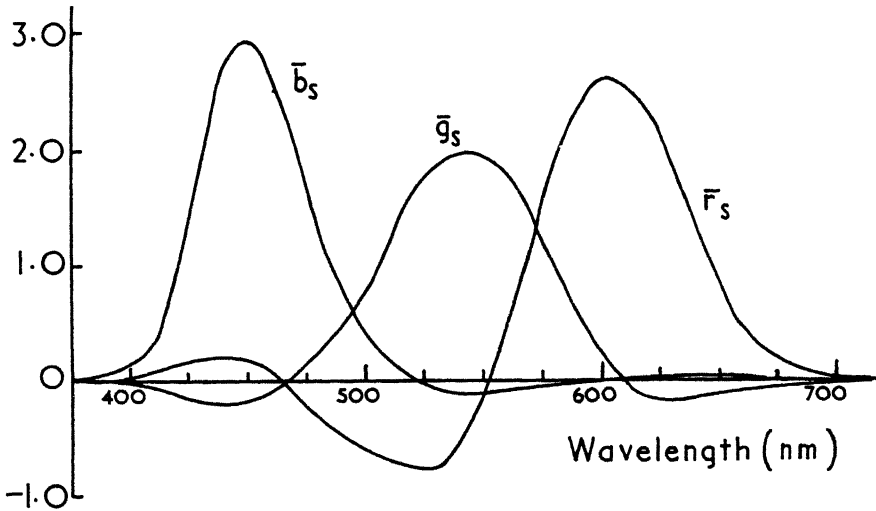


Fig 9.7 Colour-matching functions for the 'theoretical subtractive' stimuli  $R_s$ ,  $G_s$ ,  $B_s$  of Figs 7.8 and 7.10.

hue may also occur, unless, for instance, the Ives, Abney and Yule compromise is used (see Section 7.9)

If it were possible in a photographic system to use emulsions having negative as well as positive portions to their sensitivity curves, correct reproduction of all colours within the triangle  $R_s$ ,  $G_s$ ,  $B_s$  might still not occur. It would be further necessary that the tone reproduction of each emulsion be correct, and in practice all photographic systems distort the rendering of tones to some extent at the extreme highlight and shadow ends of the scale

### 9.5 Spectral sensitivities for real dyes

The block dyes considered in the previous section provide a system in which the chromaticities of the effective reproduction primaries are easily calculated, and they in turn define the appropriate set of colour-matching functions. However, because real dyes do not absorb uniformly in each third of the spectrum, the chromaticities of the effective primaries vary as the concentrations of the dyes are altered to produce the various colours. Thus, in turn, means that there is no unique set of theoretically correct colour-matching functions for subtractive systems using real dyes.

In subtractive systems, therefore, accurate colorimetric reproduction of all matchable colours cannot be achieved by simply using a set of theoretically

correct spectral sensitivity curves in the camera film. Instead, the approach has to be statistical and the variables in the system have to be adjusted so that, if accurate colorimetric reproduction is the objective, the departures from it are minimized for ranges of colours typifying those most often encountered in practice, and weighted according to their relative importance and the relative importance of different types of error for them. The best set of spectral sensitivity curves to choose in practice depends on several requirements, some of which are conflicting. If possible, it is clearly desirable that the curves be a set of colour-matching functions, because only then will colours which look alike in the original also look alike in the reproduction. Colour-matching functions with negative portions are not usually realized because most photographic effects, such as inter-image effects, which might be used to generate negative portions, result approximately in the subtraction of log exposures, whereas what is required is the subtraction of exposures. On the other hand, the curves of all-positive sets of colour-matching functions overlap one another considerably, and this results in high levels of masking or inter-image effects being required to obtain satisfactory colour reproduction (Hanson and Brewer, 1955), and these high levels may be difficult or impossible to achieve. Widely overlapping sensitivity curves also tend to use the light available for exposing the three records rather inefficiently. For all these reasons, photographic systems are usually optimized with sensitivity curves which depart somewhat from any set of colour-matching functions, by using all-positive sets of curves which overlap one another less, the levels of masking or inter-image effects required are reduced, and the exposing light is used more efficiently. The penalty, of course, is that some colours with unusual spectral power distributions which look alike in the original will not look alike in the reproduction. We may then regard the separations of the spectral sensitivity curves along the wavelength axis as a substitute for negative portions, and inter-image effects and masking as means for correcting for deficiencies in the absorption characteristics of the image-dyes (Yule, 1971).

A quantity known as the *Colorimetric Quality Factor* has been proposed as a measure of how closely a sensitivity function approximates a colour-matching function (Yule, 1967, p. 138). A limitation of the Colorimetric Quality Factor is that all wavelengths of the spectrum are given equal weight, whereas in practice some must be more important than others, and a satisfactory method of weighting different wavelengths is required here, as in some aspects of metamerism in colorimetry.

The interpretation of colorimetric problems in subtractive colour reproduction would be greatly facilitated if it were possible to describe additive stimuli which, for real dyes as well as for the 'ideal' or block dyes, represented the colour of the light controlled by each dye. Various attempts have been made to do this and those made by MacAdam and by Umberger, will now be described.

### 9.6 MacAdam's analysis

MacAdam has shown (MacAdam, 1938) that, although the chromaticities of the primaries corresponding to sets of typical real dyes vary with dye concentration, it is possible, at least for some dye sets, to find a much more stable set of primaries which correspond to three carefully chosen mixtures of pairs of the three dyes. The implementation of such a system requires a comprehensive system of photographic masking (see Section 15.7), but if this is used together with the spectral sensitivity curves generated by the primaries, then a closer approximation is made to a theoretically correct system. However, errors still occur, so that a statistical minimizing of the discrepancies is still necessary (MacAdam optimized for chromaticity only, but optimization for chromaticity and relative luminance is necessary).

The shapes of colour-matching functions do not change much for small changes in the chromaticities of the primaries, and the differences between the spectral sensitivity curves of typical colour films and *any* reasonable set of colour matching functions is usually quite large, as illustrated in Fig. 4.3. MacAdam (MacAdam, 1966) has reported that colour films can be made with spectral sensitivities approximating the positive portions of colour-matching functions typical of additive and subtractive primaries, and that such films avoid the common tendency for standard films to render certain blue flowers much too pink (as mentioned in Section 5.1). Compared to standard films, such films also exhibit less shift in colour balance with different illuminants, but the change in spectral sensitization does result in some loss of colour saturation of red and blue colours, if the saturation is restored again by some other means, for instance by the use of better dyes or of inter-image effects (see Section 15.4), then the shifts caused by different illuminants increase again.

### 9.7 Umberger's analysis

In Umberger's analysis (Umberger, 1963), it is convenient to consider the spectral absorption properties of the dyes in terms of their variation of density (rather than transmission) with wavelength; a set of three such spectral density curves is shown in Fig. 9.8. In transparency materials, the density,  $D_\lambda$ , of a dye at any wavelength is usually quite accurately proportional to its concentration,  $c_1$ , (this is not so for reflection prints because of the effects of inter-reflections in the dye-layer). For transparencies we may therefore write:

$$D_\lambda = a_{1\lambda} \cdot c_1,$$

where  $a_{1\lambda}$  represents the spectral density function of the dye at unit concentration. The spectral transmission,  $T_\lambda$ , is therefore given by:

$$\log T_\lambda = -D_\lambda = -a_{1\lambda} c_1$$

If now, two further dyes having spectral density functions  $a_{2\lambda}$  and  $a_{3\lambda}$  are added at concentrations  $c_2$  and  $c_3$  respectively, then the spectral transmission,  $T_\lambda$ , is given by

$$\log T_\lambda = -a_{1\lambda} c_1 - a_{2\lambda} c_2 - a_{3\lambda} c_3$$

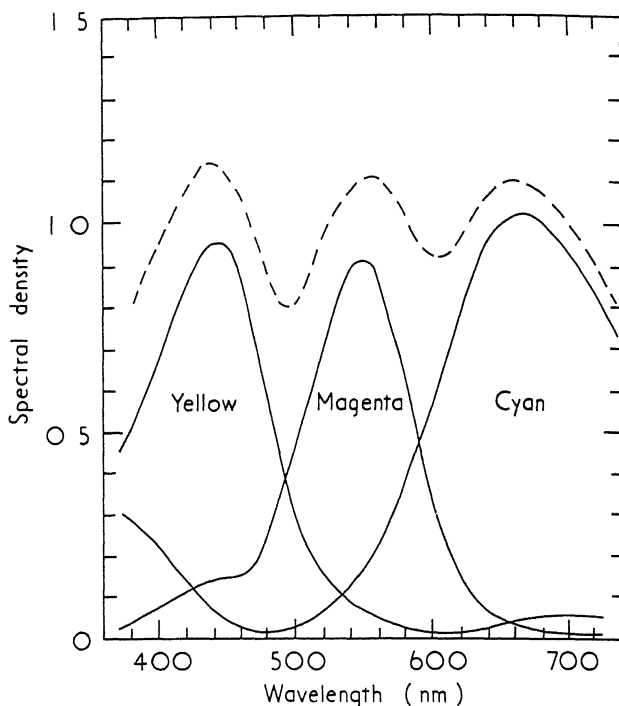


Fig 9.8. Spectral density curves of the typical practical cyan, magenta, and yellow dyes of Fig 9.1. The broken line shows the total density of all three dyes.

If now a change from  $c_i$  to  $c_i'$  is made in the concentration of one of the dyes, the transmission,  $T_\lambda'$ , is given by

$$\log T_\lambda' = -a_{1\lambda}c_1' - a_{2\lambda}c_2 - a_{3\lambda}c_3$$

These two transmission curves, together with the spectral power distribution curve,  $E_\lambda$ , of whatever light source is used to illuminate the transparency, will constitute two colours  $E_\lambda T_\lambda$  and  $E_\lambda T_\lambda'$ , and the difference between these two expressions,

$$E_\lambda T_\lambda - E_\lambda T_\lambda',$$

represents the power distribution of a colour,  $P_i$ , which when added to  $E_\lambda T_\lambda'$  produces  $E_\lambda T_\lambda$ . In other words this colour,  $P_i$ , is acting as the additive stimulus corresponding to the dye whose concentration was altered from  $c_i$  to  $c_i'$ .

The problem is to evaluate the expression,  $E_\lambda T_\lambda - E_\lambda T_\lambda'$ , in a useful manner. To do this, we consider the effect of very small changes in  $c_i$ ; differentiating the expression for  $\log T_\lambda$  with respect to  $c_i$ , we obtain

$$\frac{dT_\lambda}{T_\lambda dc_i} = -2.3a_{i\lambda}$$

where  $2.3 = \log_e 10$  approximately.

But for very small changes in  $c_1$ ,  $dT_\lambda = T'_\lambda - T_\lambda$ . Therefore,

$$E_\lambda T_\lambda - E_\lambda T'_\lambda = -E_\lambda dT_\lambda = -2 \int T_\lambda E_\lambda a_{1\lambda} dc_1$$

This shows that the stimulus  $P_1$  depends on the transmission curve  $T_\lambda$  of the area of film under consideration; and hence  $P_1$  will be dependent on the colour being considered. Subtractive dyes therefore have corresponding stimuli which are *unstable* (we have already noted this, and a tendency for the stimuli to become more saturated at high concentrations)

If we consider, for a moment, grey colours, then  $T_\lambda$  will be approximately constant throughout the spectrum, and to a first approximation can be replaced by a constant  $T_n$ . Then:

$$E_\lambda T_\lambda - E_\lambda T'_\lambda = -2 \int T_n E_\lambda a_{1\lambda} dc_1 = k E_\lambda a_{1\lambda} dc_1$$

where  $k$  is a constant. The nature of  $P_1$  then becomes very simple its spectral power distribution is obtained by taking the spectral density curve  $a_{1\lambda}$  and regarding it as the *transmission* curve of an additive filter, the spectral power distribution thus obtained,  $E_\lambda a_{1\lambda}$ , is then proportional to the spectral power distribution,  $E_\lambda T_\lambda - E_\lambda T'_\lambda$ , of  $P_1$ . (Higher accuracy can be obtained by evaluating  $T_\lambda E_\lambda a_{1\lambda}$ , if it is desired to avoid the approximation involved in regarding the neutral as non-selective.)

This definition of  $P_1$ , though simple, may seem to be of limited application because it applies only to neutral colours and to very small changes in dye concentrations. If, however,  $T_\lambda$  is regarded now, not as the spectral transmission of a patch of uniform colour, but as the integrated transmission of the light from the whole picture area of the transparency, the arguments above remain true, but become more general. For while few patches of uniform colour in a transparency will be neutral, the integrated light from the whole of the transparency will very often be approximately neutral. The power distribution,  $E_\lambda a_{1\lambda}$ , can then be regarded as the stimulus corresponding to the dye for the whole picture. As far as the restriction to very small changes in dye concentration is concerned, the results will provide useful approximations to larger changes, but the instability of the stimuli precludes the possibility of finding a stimulus representative of large changes in dye concentration.

Power distributions,  $E_\lambda a_{2\lambda}$  and  $E_\lambda a_{3\lambda}$ , can of course be determined to represent stimuli  $P_2$  and  $P_3$  representing the dyes having spectral density curves  $a_{2\lambda}$  and  $a_{3\lambda}$  respectively. The three stimuli,  $P_1$ ,  $P_2$ , and  $P_3$ , can then be used for various purposes, such as the determination of theoretical sensitivity curves for the set of dyes being used, and the movements of colours on the colour triangle as the concentrations of the dyes are varied from neutral. Other sets of stimuli can be worked out for non-neutral colours if required, using the formulae:  $T_\lambda E_\lambda a_{1\lambda}$ ,  $T_\lambda E_\lambda a_{2\lambda}$ ,  $T_\lambda E_\lambda a_{3\lambda}$

## 9.8 Two-colour subtractive systems

If all the colours of a scene could be matched by a mixture of only two dyes, colorimetrically correct two-colour subtractive reproductions could be obtained



The colours in most scenes, however, are not confined even approximately to the above type of restrictions, but two-colour (usually cyan and orange) reproductions can sometimes be surprisingly realistic, and in cinematography have been used commercially (Cornwell-Clyne, 1951, p 343)

The acceptability of two-colour reproductions is markedly dependent on the subject matter. Indoor scenes are often very realistic, probably because light sources very deficient in blue content, such as candles and yellowish tungsten lamps, are commonly experienced, and the low level of the blue signal tends to reduce vision to nearly two variables. Outdoor scenes, on the other hand, are generally less acceptable, and the inability to render the hue difference between blue sky and green foliage is a serious drawback

### 9.9 Subtractive quality

For a more detailed analysis of subtractive systems, including the effects of changes in spectral sensitivity, contrast, and dye characteristics on the accuracy of colour reproduction, reference should be made to Chapters 13 and 14 of Evans, Hanson, and Brewer, 1953

Enough, however, has been said to show that there are fundamental limitations to the fidelity of colour reproduction by subtractive photographic means. Some colours are too saturated to be matched by the dyes available, all colours, whether matchable or not, may be reproduced to some extent erroneously, because of the impossibility of incorporating negative sensitivities in the three emulsions, the tone reproductions of the three emulsions are not usually exactly linear and therefore may introduce errors; and the dyes available absorb in parts of the spectrum where they should have 100 per cent transmission. On the other hand, inter-image effects can help to combat losses in saturation, the dyes that we have to use can match a few more colours than can the theoretical dyes; and, as we have seen in Chapter 5, the visual tolerances can be fairly large. In consequence, the practical results can be, and often are, extremely pleasing.

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# Light Sources

1. Introduction – 2 Tungsten lamps – 3 Spectral-power converting filters – 4 Daylight – 5 Fluorescent lamps – 6 Sodium, mercury and metal-halide lamps – 7 Xenon arcs – 8 Carbon arcs – 9 Photographic flash-bulbs – 10 The red-eye effect – 11 Correlated colour temperatures of commonly used light sources – 12 Colour rendering of light sources – 13 Polarization

## 10.1 Introduction

WE have already seen that the eye is able to *adapt* to illuminants of different colours. For example in tungsten light, which is deficient in blue light, the eye increases its blue sensitivity. In this way illuminants of different colours result in changes in colour rendering which are much reduced. It was also pointed out in Chapter 5 that cameras must similarly adapt to the colour of the illuminant, since the final picture is generally presented to the eye in such a way that the adaptation which takes place is much less than when the original is viewed. These variations in illuminant colour are of such importance in colour reproduction that we shall devote a chapter to them.

## 10.2 Tungsten lamps

The most important artificial illuminants are tungsten filament lamps, because of their extremely widespread use. The colour of the light they emit is affected by the colour of the glass used for the envelope, although this is generally very nearly colourless (usually very slightly greenish) and therefore has only a small effect. By far the most important factor determining the spectral power distribution of the light emitted is the temperature at which the filament is operated, and this in turn depends on the resistance of the filament and the voltage applied to the lamp. As the temperature of the filament is raised from room temperature the colours listed in Table 10.1 are produced. The temperatures are listed both in degrees Centigrade or Celsius ( $^{\circ}\text{C}$ ) and degrees Kelvin (K), since the latter figure (which exceeds the former by 273) is generally used for light sources. The temperatures assigned to the colour names are only approximate and the temperature at which the light becomes white depends on

the state of adaptation of the observer, and also on the intensity of the light (Hurvich and Jameson, 1951) The maximum temperature obtainable with tungsten filaments is fixed by the melting point of tungsten, which is about 3700K. However, modern tungsten lamps, which run at about 3000K, give light of a colour which most people describe as white when they are fully adapted to it.

TABLE 10.1  
Temperatures of heated objects

COLOUR	TEMPERATURE °C	TEMPERATURE K
Extremely dull red	480	753
Very dark red	630	903
Dark red	750	1023
Cherry red	815	1088
Light cherry red	900	1173
Orange red	990	1263
Yellow	1150	1423
Yellow-white	1330	1603

The spectral power distribution of the light emitted by certain incandescent sources can be defined very simply, these sources are known as *full radiators* or *black bodies*, and consist of heated enclosures with a small opening through which the light is emitted; this opening must be small in the sense that its area is a small fraction (e.g. one hundredth) of the area of the interior of the enclosure, like the door of a furnace, for example. For full radiators, the spectral power distribution is given by *Planck's Radiation Law* :

$$E_{\lambda} = \frac{c_1}{\lambda^5} \cdot \frac{1}{e^{c_2/\lambda T} - 1}$$

where  $E_{\lambda}$  is the power in watts radiated per square centimetre of surface per micro-metre ( $\mu\text{m}$ ) wavelength band at wavelength  $\lambda$ ,  $\lambda$  is the wavelength in micro-metres,  $T$  is the temperature in degrees Kelvin;  $c_1 = 37\,400$ ;  $c_2 = 14\,388$ ; and  $e = 2.718$ . When the wavelength is short and the temperature not too high,  $e^{c_2/\lambda T}$  becomes very large compared with one, and, to a close approximation

$$E_{\lambda} = c_1/\lambda^5 e^{c_2/\lambda T}$$

This is known as *Wien's Radiation Law*, and for temperatures typical of those used in tungsten filament lamps and for wavelengths in the visible part of the spectrum it is accurate to about 1%.

Tungsten filament lamps are obviously not full radiators in the sense of being heated enclosures with small openings. But the power distributions which they emit are very nearly identical to those emitted by full radiators

of temperatures about  $50^\circ$  higher than those of the filaments, so that it has become customary to designate the colour of tungsten filament lamps by quoting these temperatures, which are referred to as *colour temperatures*. Thus a lamp of colour temperature 3000K, for example, emits light of spectral power distribution almost identical with that of a full radiator operating at this temperature, the actual filament temperature would be about 2950K but this figure is of little interest and is not generally quoted

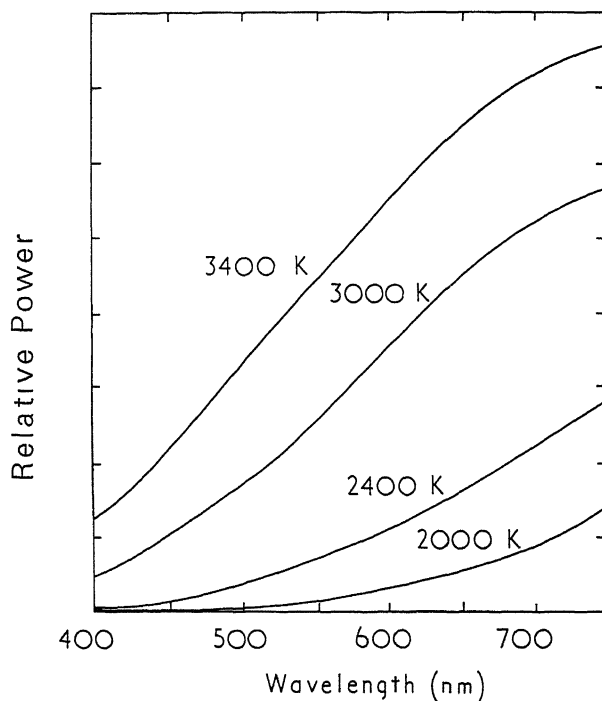


Fig 10.1. Spectral power distribution curves for four different colour temperatures

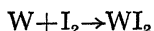
In Fig 10.1, spectral power distributions for four different colour temperatures are shown (after Murray, 1952). The higher the colour temperature the greater is the efficiency of the lamp, because more visible light (as shown in the figure) and less infra-red light is emitted for a given wattage. Also, high colour temperatures correspond to bluer light and a reduction in the difference between the colour of the light from the lamp and that of daylight. Therefore tungsten lamps are made to operate at the highest possible colour

temperatures For lamps with thick filaments (about a fifth of a millimetre in diameter) colour temperatures of about 3400K are possible, but with thin filaments (about a fiftieth of a millimetre in diameter) colour temperatures of only about 2500K can be achieved owing to the fragility of the filament and the serious weakening resulting from any evaporation thereof. Thick filaments, of course, are of lower electrical resistance than thin filaments, so that they can only be used for low voltage or high wattage lamps Thus for a lamp to operate at a colour temperature of 3000K or over and have a reasonable life, the wattage must be 250 or more, if it is in the 200–250 volt range; but in the 12–24 volt range wattages as low as about 30 can be achieved at these colour temperatures. Conversely, for a given wattage, a low voltage lamp can be operated at a higher colour temperature (and hence at a greater efficiency) than a high voltage lamp. For these reasons, tungsten lamps used in motion-picture and television studios are generally of 100–120 volts and not 200–250 volts In cine-projectors, where a highly efficient and compact source is required, voltages of 100–120, or even 6–12 are used, for not only are high voltage lamps less efficient, but compact filaments are difficult to make because of a tendency for arc discharges to occur from one filament to another, causing early lamp failure (Aldington, 1954).

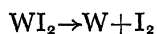
Typical efficacies for tungsten filament lamps are about 25 lumens/watt for 3200K lamps and about 12 lumens/watt for 2650K lamps

Failure of tungsten filament lamps is most commonly caused by evaporation of tungsten from the filament: for various reasons this evaporation occurs more markedly at some points than at others so that the filament develops local 'waists' which are thinner than the rest. These waists then become hotter, because of the high resistance caused by the reduced diameter, and the tungsten therefore evaporates at an even greater rate, until finally a break occurs The tungsten evaporated from the filament is deposited on the inside of the glass wall of the lamp, where it forms a grey or brownish deposit which absorbs light and therefore reduces the light-output.

In *tungsten-halogen* lamps (Zubler and Mosby, 1959; Strange and Stewart, 1963) the blackening caused by the evaporated tungsten is avoided by running the filament in an atmosphere of low-pressure iodine vapour, and constructing the envelope of the lamp of quartz so that its wall can be maintained above about 250°C in temperature (Levin and Westlund, 1966). When this is done, the tungsten combines with the iodine at the wall to form tungsten iodide:



The tungsten iodide then returns to the neighbourhood of the filament, where, under the influence of its temperature of over 2000°C, the tungsten iodide then dissociates to form tungsten and iodine:



The tungsten is then redeposited on the filament. Unfortunately the tungsten does not go preferentially to the hottest (and therefore thinnest) parts of the

filament, so that lamp failure still occurs because of local filament breakage; but such lamps have their average life extended as a result of the iodine cycle, or can be run at a higher colour temperature than ordinary lamps for the same average life. The envelope of these lamps is made of quartz so as to withstand the high operating temperature, the temperature being maintained by making the envelope of the lamp very compact. The compactness of the lamp is an advantage in that it enables highly efficient light-collecting optical components to be used. Hence the tungsten-halogen lamp has the advantages that it does not blacken with use, and therefore is more efficient and less variable during its life; it can be run at a higher colour temperature, and is therefore more efficient; and it is compact, so that it is convenient and efficient when used with optical components. The iodine vapour does absorb slightly in the yellow-green part of the spectrum so that if too much iodine vapour is included the light has a purplish tinge (Studer and Van Beers, 1964).

In colour photography, when films are designed for use with tungsten light, the colour temperature is usually specified. The photographer frequently finds, however, that the lamps with which he is obliged to illuminate his scene are not of exactly the required colour temperature. But the colour temperature of tungsten lamps can be modified by means of filters, and if all the lamps illuminating a scene are of the same (but wrong) colour temperature, a very convenient method of correction is to put the appropriate filter over the camera lens. If the lamps vary appreciably in colour temperature amongst themselves, some or all of them must be filtered individually, either with or without a filter over the camera lens for general correction.

The colour temperatures of tungsten lamps can be conveniently measured by means of photoelectric colour temperature meters; these instruments compare the intensity of illumination through red and blue filters, and are calibrated in degrees Kelvin (Harding, 1952; Palmer, 1965)

### 10.3 Spectral-power converting filters

When using filters for modifying the colour temperature of the light emitted by lamps, it is convenient to use the reciprocal of the colour temperature, rather than the colour temperature itself. In order to obtain numbers of convenient size, these reciprocals are multiplied by a million and the values thus obtained are called micro-reciprocal degrees, or *mireds*. Thus a colour temperature of 2000K is equivalent to 500 mireds, 4000K to 250 mireds. A filter which raised the colour temperature of the light emitted by a source from 2000K to 4000K would thus produce a change of -250 mireds. A filter of this type can be designed so that it *always* produces a change of -250 mireds no matter what the original colour temperature of the source. This can be true for filters of all mired-shift values, whether positive or negative, to the same accuracy as that to which Wien's Radiation Law is true. This important property of *spectral-power converting filters* can be proved as follows.

Assuming that the temperatures of the sources and the wavelengths of the spectrum being considered are such that, to a reasonably good approximation, Wien's Radiation Law applies, we have·

$$E_{\lambda} = c_1/\lambda^5 e^{c_2/\lambda T}$$

Converting this to logarithms (to the base  $e$ ), for two temperatures  $T$  and  $T'$  we have:

$$\log_e E_{\lambda} = \log_e c_1 - 5 \log_e \lambda - \frac{c_2}{\lambda T}$$

$$\log_e E_{\lambda'} = \log_e c_1 - 5 \log_e \lambda - \frac{c_2}{\lambda T'}$$

Therefore, by subtraction.

$$\log_e E_{\lambda} - \log_e E_{\lambda'} = \left( \frac{1}{T'} - \frac{1}{T} \right) \frac{c_2}{\lambda}$$

The expression  $\log_e E_{\lambda} - \log_e E_{\lambda'}$  is the difference (in logarithmic units) between the two power distributions and therefore represents the optical density (to the base  $e$ ) which a filter must have at each wavelength in order to convert the power distribution from that which is characteristic of a colour temperature  $T$  to that characteristic of a colour temperature  $T'$ . The way in which the density of this filter varies with wavelength is shown by the above equation to be simply inversely proportional to the wavelength  $\lambda$ , and directly proportional to:

$$\frac{1}{T'} - \frac{1}{T}$$

But this expression is simply one millionth of the mired shift, so that the nature of the filter depends only on the mired shift, and not on the individual colour temperatures  $T$  and  $T'$ .

The derivation of the spectral density curve required for a filter of a given mired shift,  $M$ , is then calculated as follows. The required density ( $D_e$ ) to the base  $e$  is given by.

$$\begin{aligned} D_e &= \left( \frac{1}{T'} - \frac{1}{T} \right) \frac{c_2}{\lambda} \\ &= 10^{-6} M c_2 / \lambda \end{aligned}$$

But the density is usually evaluated to the base 10, so that on this basis the density  $D$  is given by·

$$D = 10^{-6} M c_2 / 2.303 \lambda$$

Inserting the value 14388 for  $c_2$  we obtain:

$$D = 0.00624 M (1/\lambda).$$

Hence if  $D$  is plotted against  $1/\lambda$ , a straight line is obtained, the slope,  $m$ , of which is given by·

$$m = 0.00624 M$$



### LIGHT SOURCES, 10.3

Conversely if a filter has a slope of  $m$ , the mired shift is given by.

$$M = (160 \cdot 2)m$$

The slope  $m$  is that of the line when plotted against scales such that one unit of density on one axis is the same length as one unit of reciprocal micro-metres on the other axis.

It will be noted that if  $M$  is positive,  $m$  is also positive, so that for a positive mired shift, that is, a lowering of colour temperature, density increases with reciprocal wavelength, and therefore decreases with wavelength. Conversely, for a negative mired shift, that is, an increase in colour temperature, density increases with wavelength.

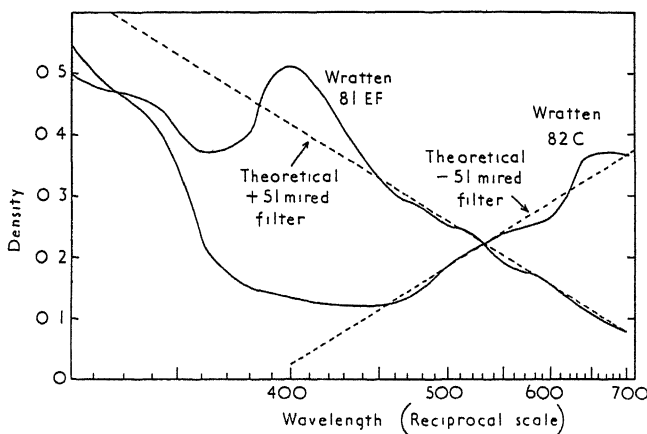


Fig. 10.2. Spectral density curves for two theoretical (dotted lines) and two actual (full lines) *spectral-power converting* filters.

In Fig. 10.2 the spectral densities of two Wratten filters, Numbers 81EF and 82C, are plotted against wavelength (on a reciprocal scale increasing from right to left). If these filters were true power-converting filters, their spectral density curves would be straight lines on this graph. It is clear that over the major part of the visible spectrum the filters do have curves which approximate fairly closely to the theoretical requirements (indicated by the dotted lines); the discrepancies at the short wavelength end of the spectrum are quite large, but the wavelength scale is very extended in this region on the reciprocal scale, so that these shortcomings tend to be somewhat over-emphasized. In practice these two filters can be used as power-converting filters quite successfully, and similar filters, of both glass and gelatin, giving various mired shifts are commercially available.

### 10.4 Daylight

The most important—and the most variable—source of light is daylight. The sun, from which all phases of daylight are derived, is believed to have a temperature of millions of degrees at its centre, but its surface is much cooler and the colour temperature of the light which it emits is probably between 6000 and 7000K. The exact determination of this figure is difficult because the light passes through the atmospheres of both the sun and the earth, which are neither neutral nor constant in their spectral absorptions (Moon, 1940, Taylor and Kerr, 1941, Jones and Condit, 1948, Hull, 1954). In Fig 10.3 a

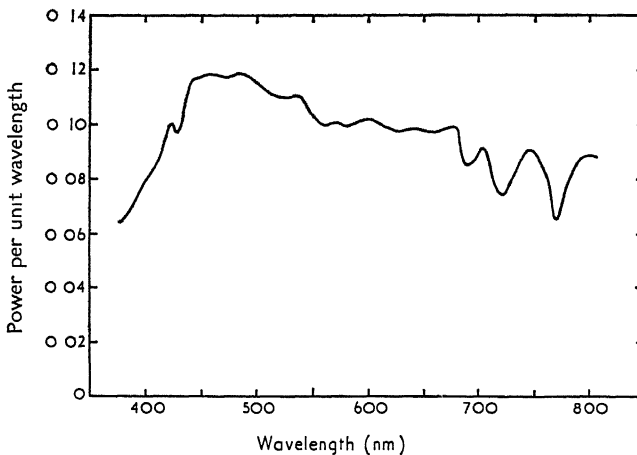


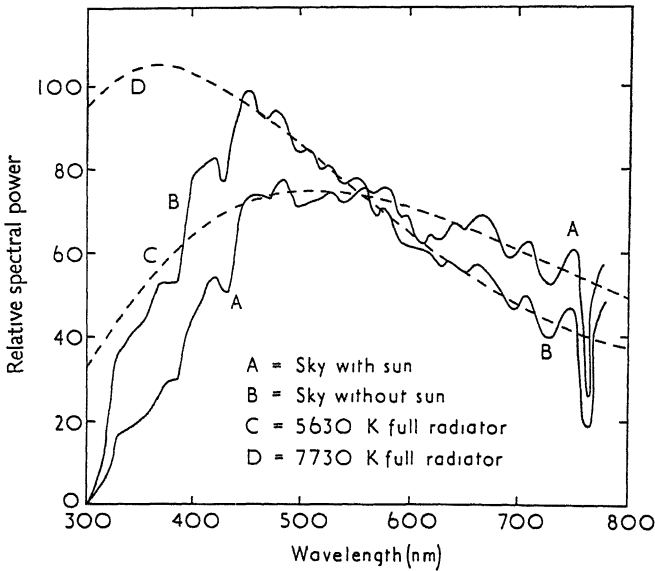
Fig 10.3 A typical spectral power distribution curve for sunlight as received on the earth's surface (MacAdam, 1958)

typical spectral power distribution of sunlight as received on the earth's surface is shown as reported by MacAdam (MacAdam, 1958). The curve exhibits a number of undulations, some caused by absorption bands in the solar atmosphere (Fraunhofer lines) and others by absorptions in the terrestrial atmosphere (caused by oxygen and water vapour, for instance).

If the atmosphere is clear and cloudless, the total daylight consists of a mixture of the direct light from the sun together with the diffuse light scattered by the atmosphere. Because light of short wavelengths is scattered much more than light of long wavelengths, this diffuse sky-light consists mainly of blue light, and gives rise to the blueness of the clear sky. The diffuse light, however, is not only scattered downwards to the earth, but also outwards into space, so that there is a net loss of blue light in the combined sunlight and skylight

#### LIGHT SOURCES, 10.4

incident on the earth. The sun's surface probably approximates closely in power distribution to a full radiator, but, as seen from the earth's surface, because of the loss of blue light by scattering, and because of the absorptions in the atmospheres of both the earth and the sun, the departures from full radiation are considerable. In Fig 10.4 are spectral power distributions typical



*Fig 10.4* Relative spectral power distribution curves typical of daylight when the sun is shining and when the conditions are cloudy (Henderson and Hodgkiss, 1963 and 1964), together with those of full radiators of about the same colour temperatures

of daylight when the sun is shining and when the conditions are cloudy (Henderson and Hodgkiss, 1963 and 1964). For comparison with the results for the sunny conditions the spectral power distribution of a full radiator at 5630K is shown by the broken line C, and it is seen that while the general distribution is similar there are some quite appreciable differences. The difference between the colour temperature to which the sunlight now approximates (5630K) and that of the surface of the sun (6000–7000K) is a measure of the loss of light of the shorter wavelengths by scattering into space. Compared with the full radiator, daylight is particularly deficient in power at wavelengths below about 430 nm. For comparison with the results for the cloudy conditions the spectral power distribution of a full radiator at 7730K is shown by the broken line D.

When the weather is cloudy the spectral power distribution of the daylight depends on the height of the clouds. If the clouds are low, then they simply act as a neutral diffusing and absorbing layer which mixes the blue skylight and direct sunlight incident upon them to produce a diffuse light of colour similar to that of the sun and sky together on a clear day. But if the top of the cloud layer is very high, the spectral power distribution on the earth approximates to that of the sun outside the earth's atmosphere. The reason for

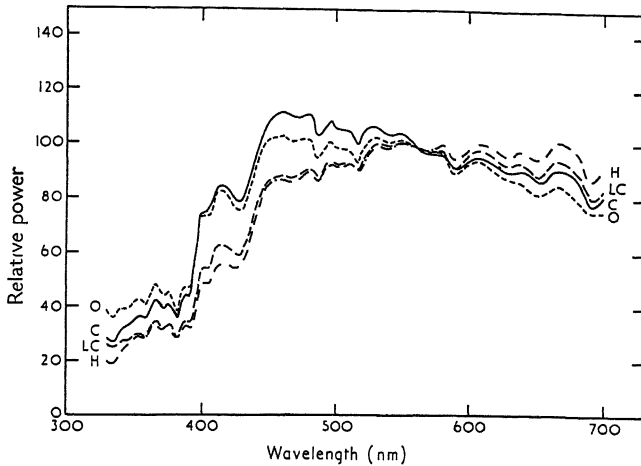


Fig 10.5 Relative spectral power distribution curves of daylight typical of various weather conditions as received on a nearly vertical surface facing towards the sun  
O Overcast, C clear, LC light cloud, H hazy (Condit and Grum, 1964)

this is that a very high layer of cloud can catch much of the scattered blue light before it is lost to space and can reflect it back to earth again; that this is possible can be deduced from the fact that at altitudes of 40 000 feet the sky appears quite dark (Harding and Lambert, 1951), indicating that most of the blue light of the sky is scattered at lower altitudes. The colour temperature to which the spectral power distribution for cloudy conditions most closely approximates is about 6500K, and this in turn approximates to the estimated colour temperature of the sun outside the earth's atmosphere. Fig. 10.5 shows spectral power distributions of daylight for various weather conditions (Condit and Grum, 1964). It has also been shown on theoretical grounds (Middleton, 1954) that the colour of the ground has an appreciable effect on the colour of cloudy daylight, making it greenish over grass, for instance.

The way in which the colour of the illumination changes as the sun sets depends on the weather conditions. If the sky is cloudless, the increased

thickness of the atmosphere through which the rays of the sun must pass before reaching the earth's surface produces the familiar reddening of the light as shown by the spectral power distribution curves of Fig 10.6 (Condit and Grum, 1964). Thus colour photographs taken in low altitude sunlight often show a pronounced orange cast. But as sunset is approached the direct rays from the sun become much weaker so that the diffuse light, which is

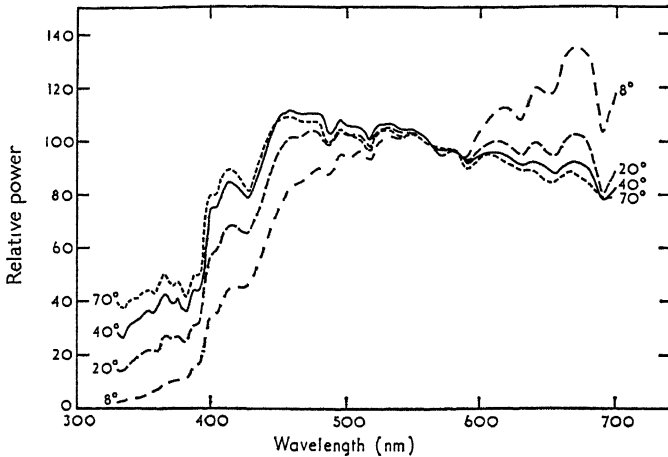


Fig 10.6. Relative spectral power distribution curves of daylight with clear sky for various solar altitudes, as received on a nearly vertical surface facing towards the sun (Condit and Grum, 1964)

very blue, becomes of more and more importance (see, for instance, Fig. 18 of the paper by Jones and Condit (Jones and Condit, 1948) where sunlight and skylight intensities, and their ratio, are plotted against the solar altitude). Hence the light becomes first redder, and then bluer. With cloud at medium heights, some reddening of the light may be expected at first, but this will soon give way to an increase in blueness as sunset is approached. With high cloud, little or no reddening of the light should occur before sunset. Pitt and Selwyn (1938) found that, except when the direct rays of the sun provided an important part of the general illumination, the colour of the light remained remarkably steady until the rapid increase in blueness took place at sunset. The total variations which can be produced by different phases of daylight are very considerable, as illustrated by Fig 10.7, where the spectral power distributions are shown for surfaces facing towards clear sun at a solar altitude of 8° and facing away from it at a solar altitude of 30° (Condit and Grum, 1964).

TABLE 10 2

Kodak Colour Correcting Filters required to correct the colour of various phases of daylight for colour photography B Sun behind camera C Sun in front of camera.

WEATHER	SUNNY		CLOUDY	
DIRECTION SOLAR ALTITUDE	B	C	B	C
10-15°	20B+5C	None	10B+5C	5B+5C
15-20°	10B	"	10B	5C
20-30°	5B	5Y	5B	None
30-40°	None	10Y	None	"
40-50°	"	10Y	"	"
50-60°	"	15Y	"	5Y

In Table 10 2 are listed Kodak Colour Correcting Filters which can be used to correct various phases of daylight, so that, as far as colour photography is concerned, the results will always approximate to those which would occur in sunlight on a clear day when the solar altitude is 55°. It must be emphasized that these filter recommendations are only very approximate, and that on individual occasions the required filter may be very different, because of the particular weather conditions prevailing

Photoelectric colour temperature meters can be used for assessing the relative blue-to-red balance of daylight, but should be calibrated in terms

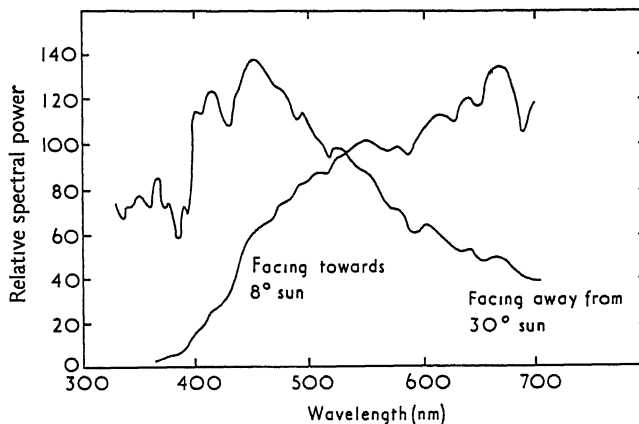


Fig. 10 7 Relative spectral power distribution curves of an extremely bluish (facing away from 30° sun) and an extremely reddish (facing towards 8° sun) sample of daylight

## LIGHT SOURCES, 10.5

of a suitable range of correcting filters, since the colour temperature readings will be upset by the departures of the power distribution of daylight from those of full radiators.

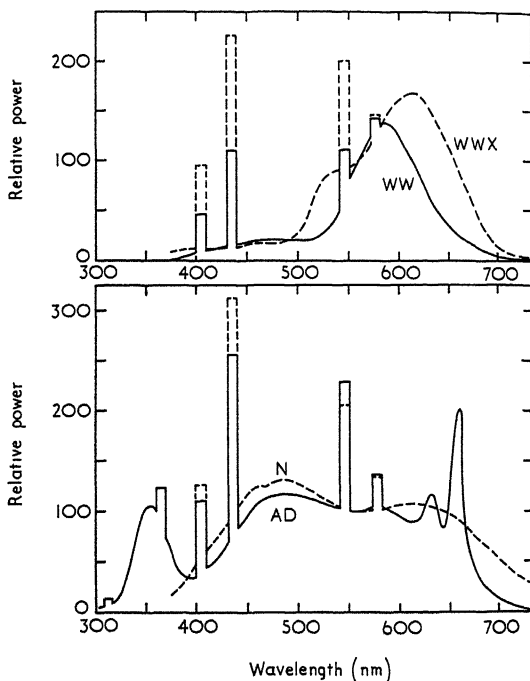
It should be noted that it may not always be desirable from the artistic point of view to correct the colour of lighting; some distortion in the final colour reproduction may well be useful in creating the right 'mood'; bluish when cloudy, yellowish in low altitude sunlight, for instance

Standardized spectral power distributions have been drawn up to represent daylight for *correlated colour temperatures* (this term is defined in Section 10.11) from 4000 to 25 000K (Judd, MacAdam and Wyszecki, 1964)

### 10.5 Fluorescent lamps

Fluorescent lamps have spectral power distributions which are mixtures of that of the mercury vapour spectrum and of those of various fluorescent powders (Ranby, 1968). Typical examples are shown in Fig. 10.8. The sharp peaks in the spectral power distributions are caused by the presence of the mercury vapour spectrum. The curve labelled WW refers to a warm white tube, while that labelled WWX refers to a warm white de luxe tube which has more light in the far red part of the spectrum but a lower efficiency. The curve labelled N

Fig. 10.8 Spectral power distributions for some fluorescent lamps WW: warm white; WWX: warm white de luxe, N: northlight; AD: artificial daylight. The rectangular protuberances are caused by the lines of the mercury spectrum; the areas of these rectangles give a true representation of the amount of power emitted at their mid-wavelengths, but their true shape is much higher and thinner than can conveniently be drawn on a diagram



refers to a tube having a correlated colour temperature of about 6500K, while that labelled AD has a similar correlated colour temperature but has a higher ultra-violet content in order to approximate standard illuminant D<sub>65</sub> more closely in this part of the spectrum. Spectral distributions of fluorescent tubes vary considerably and those shown in the figure are only given as a few examples.

When fluorescent tubes are used with colour films the mercury line at 546 nm, especially if accompanied by a low level of light in the red part of the spectrum (as in curve WW), often gives results which are unpleasantly greenish. The great variety of film sensitizations, and of fluorescent lamps and their fittings, which are in use makes it impossible to recommend a single filter to correct this greenishness, and for critical results practical tests are always advisable. However, in Table 10.3 some suggestions are given for initial tests. If unusually long exposure times are used, some colour correction may also be necessary for reciprocity failure (see Section 14.3) of the film.

TABLE 10.3

Kodak Wratten filters and Colour Correcting (CC) filters for various types of colour film

TYPE OF ILLUMINATION	DAYLIGHT FILMS	TYPE A FILMS	TYPE B FILMS
Daylight (but see Table 10.2)	None	85 or 85C	85B
Blue flashbulbs	None	85	85B
Clear flashbulbs (Aluminium)	80C	81C	81C
Clear flashbulbs (Zirconium)	80D	81C	81C
Electronic flash (Xenon)	None	85	85B
3200K tungsten	80A	82A	None
3400K tungsten (photoflood)	80B	None	81A
Fluorescent lamps*			
Daylight types	CC20M	—	85B+ CC20M
Warm white types	CC30B	—	CC40R
Colour television tubes*	None	85 or 85C	85B

\* Note: results obtained with fluorescent tubes and colour television tubes are variable and practical tests are always advisable for critical work.

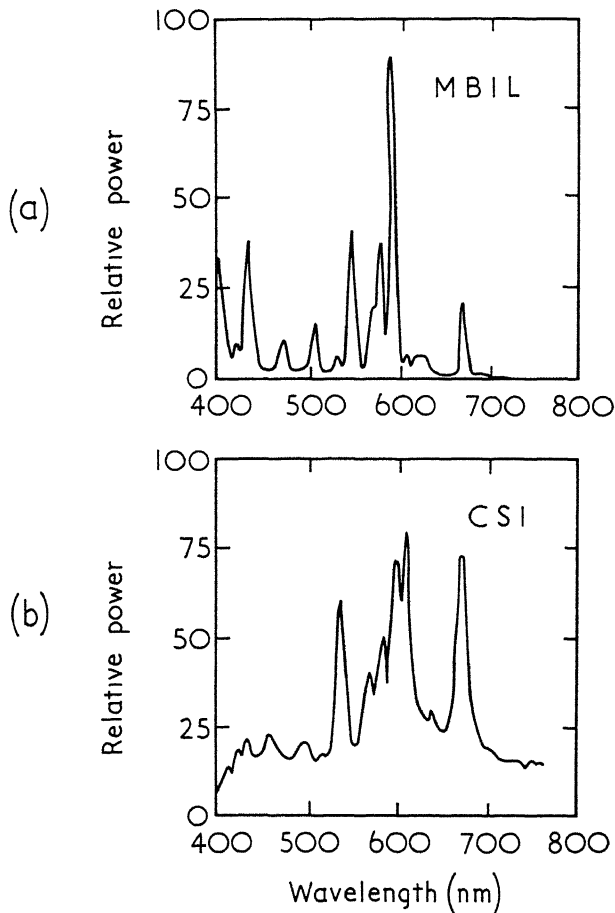
## 10.6 Sodium, mercury, and metal-halide lamps

It is well known that discharge lamps using sodium or mercury vapour give very poor colour rendering and therefore tend to be used only for street lighting. Thus sodium lamps emit almost all their light in the two sodium lines at 589 nm, while the mercury lamps emit virtually no red light. By increasing the pressure of the sodium or mercury vapour in the lamp, the lines are broadened and a continuum throughout the spectrum is added, and high pressure sodium lamps having a correlated colour temperature of about 2000K are sometimes used for street lighting.



## LIGHT SOURCES, 10.7

By adding metal halides to the vapour extra lines can be produced, and the colour rendering can then be improved without converting the source into a large area, lower luminance type, as is the case for fluorescent lamps (Beeson and Robinson, 1969, Aldworth, 1971) Metal-halide discharge lamps are therefore useful for flood-lighting sports stadia, because, being compact, they can be used in reflectors so that the light is beamed in the right direction, and the metal-halide additives increase the efficacy of the already efficient discharge



*Fig. 10.9* Spectral power distribution curves for metal-halide discharge lamps: (a) M.B.I.L. type (high-pressure mercury quartz arc tube with metal-halide additives in linear form), (b) C.S.I. type (high-pressure mercury quartz compact-source arc tube in outer bulb). These curves are only examples many different curves are possible for each type of lamp.

type of lamp. Lamps with correlated colour temperatures from 3000 to 6000K are used, and the efficacy can be as high as nearly 100 lumens per watt (compared to about 25 lumens per watt for a 500 watt 3200K tungsten lamp, or about 12 lumens per watt for a 40 watt 2650K tungsten lamp). The power distribution of the lamps, however, is very different from that of full radiators: two examples are shown in Fig 10.9. Such lamps are particularly useful for the colour televising of sports events (Aldworth and Beeson, 1971, Davies, Jackson, and Rogers, 1972). Metal-halide lamps may show some changes in colour as they warm up, and during their lives (Kaufman and Sauter, 1974).

### 10.7 Xenon arcs

Another source providing a mixture of a continuous spectrum and emission at discrete lines is the Xenon arc (Beeson, Bocok, Castellain and Tuck, 1958, Uffers, 1958), a typical spectral power distribution of this source is shown in Fig 10.10; the exact power distribution depends somewhat on the pressure of the Xenon gas in the lamp, but it is usually fairly similar to that of daylight having a correlated colour temperature of about 6000K, however, the emission at the red and blue ends of the spectrum is usually rather higher so that the light is very slightly purplish compared to daylight.

Xenon lamps are available for running continuously, or with very short pulses of power to give flashes of light of about  $1/1000$  of a second duration for flash photography. The continuously-run lamps can be used in professional motion-picture film projectors, for studio lighting, and for flood-lighting, and are particularly useful when light of near-daylight colour is required.

### 10.8 Carbon arcs

Carbon arcs, operating in air without any glass envelope, have long been used for projecting professional motion pictures. The light produced comes

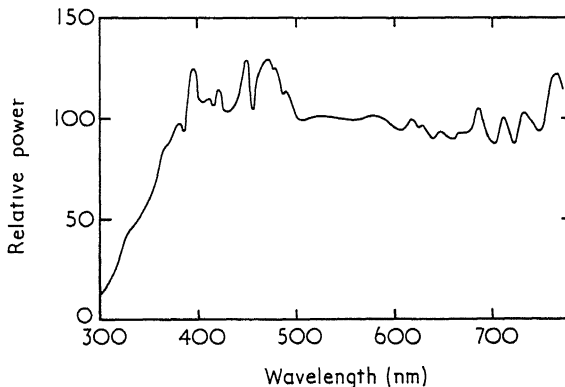


Fig 10.10 Spectral power distribution curve for Xenon arc

## LIGHT SOURCES, 10.9

partly from the intensely hot craters of the carbon rods forming the arc, and partly from the combustion of gases between the arcs. The efficiency and colour of the emission are improved by incorporating additives, such as cerium, in the carbon rods, and a typical spectral power distribution is as shown in Fig 10 11 (a) (Dull and Kemp, 1956) Sometimes it is required to supplement studio tungsten lamps with arcs, and in this case arcs are required which emit light having a correlated colour temperature of about 3200K. The carbon arc can be used for this purpose, too, by suitable choice of additives, a typical spectral power distribution then being as shown in Fig 10 11 (b) (Holloway, Plaskett, Dull, and Handley, 1955, Dull and Kemp, 1956).

### 10.9 Photographic flash-bulbs

The familiar photographic flash-bulb usually consists of a combustible metallic wire, such as aluminium wire, enclosed in a glass envelope containing oxygen. The light emitted is usually similar to that of a full radiator at about 3800K

TABLE 10 4  
Correlated colour temperatures of commonly used light sources

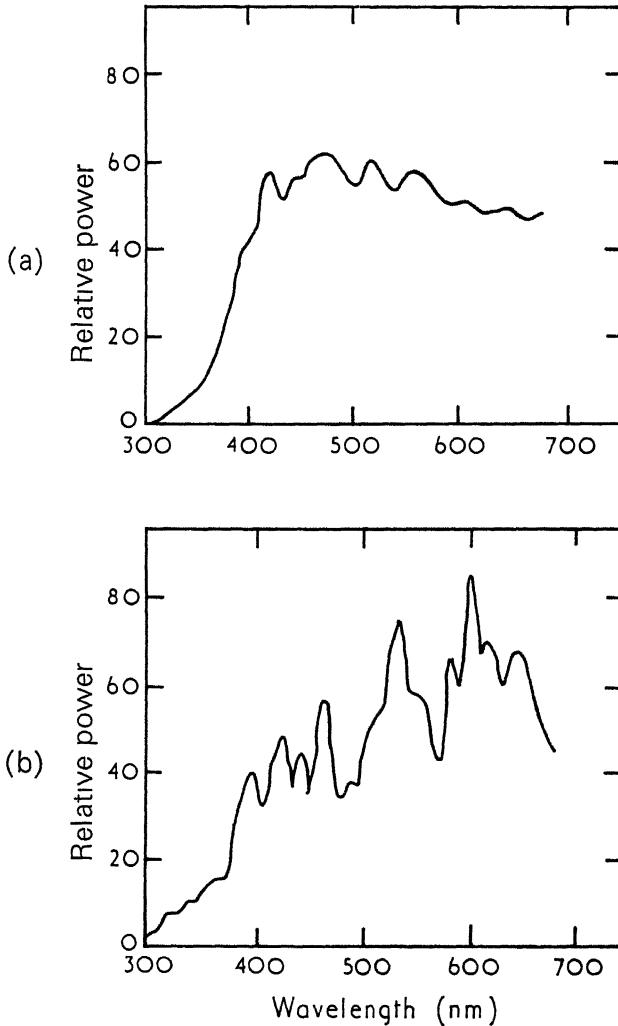
SOURCE	K	M
Typical north-sky light	7500	133
Typical average daylight	6500	154
Artificial Daylight fluorescent lamps <sup>1</sup>	6500	154
Xenon (electronic flash or continuous)	6000	167
Typical sunlight plus skylight	5500	182
Blue flash-bulbs	5500	182
Carbon arc (for projectors)	5000	200
Sunlight at solar altitude 20°	4700	213
Cool White fluorescent lamps <sup>2</sup>	4300	233
Sunlight at solar altitude 10°	4000	250
Clear flash-bulbs	3800	263
White fluorescent lamps <sup>3</sup>	3500	286
Photo-flood tungsten lamps	3400	294
Tungsten-halogen lamps	3300	303
Projection tungsten lamps	3200	312
Studio tungsten lamps	3200	312
Warm White fluorescent lamps	3000	333
Floodlighting tungsten lamps	3000	333
Domestic tungsten lamps (100 to 200 W )	2900	345
Domestic tungsten lamps (40 to 60 W )	2800	357
Sunlight at sunset	2000	500
Candle flame	1400	714

<sup>1</sup> Sometimes called North-light or Colour Matching Lamps

<sup>2</sup> Sometimes called Daylight lamps

<sup>3</sup> Sometimes called Natural lamps

for an aluminium filling, or about 4000K for a zirconium filling. Flash-bulbs intended for use with films balanced for use in daylight are usually coated with a lacquer containing a blue dye so as to raise the effective colour temperature to around 5500K (Keeling, 1969)



*Fig 10.11* Spectral power distribution curves for carbon arcs (a) White-flame arc giving light of approximately average daylight quality (b) Yellow-flame arc giving light having a correlated colour temperature of about 3200K

**10.10 The red-eye effect**

It is sometimes found that, in colour photographs taken by means of flash-bulbs, the pupils of people's eyes are reproduced red instead of black. This effect is caused by light being reflected by the layers of the eye immediately behind the retina, and since these layers are reddish the reflection has this colour. It is not noticed in everyday life because the amount of light involved is small compared to the general level of illumination. But in flash photography, during the time of the exposure, the flash-bulb produces an illumination level far higher than the ambient light, and the optical system of the eye focusses the reflected light in a fairly narrow beam back towards the flash bulb, so that if the camera lens is close to it, it picks up the reddish light and records the pupils as red instead of black. The effect can only be entirely avoided by having the flash-bulb several inches away from the camera lens, but if the ambient lighting is kept high the trouble is alleviated because the pupils of the eyes are then small, thus reducing both the illumination level inside the eye, and the proportion of light reflected.

**10.11 Correlated colour temperatures of commonly used light sources**

If the relative spectral power distribution of a source is exactly the same as that of a full radiator (black body), then the temperature of the latter is referred to as the *distribution temperature* of the source. Most sources, however, do not duplicate the relative power distribution of a full radiator exactly, but many have the same chromaticity as that of a full radiator, in this case the temperature of the latter is referred to as the *colour temperature*. It is common with other sources of whitish light to quote their *correlated colour temperature*; this is defined as the temperature of that full radiator which produces light most closely matching the particular source. These correlated colour temperatures then provide a useful indication of the relative bluishness or yellowishness of the sources. In Table 10.4 the correlated colour temperatures are given for typical examples of a number of sources commonly used in colour reproduction systems, the corresponding mired values,  $M$ , are also given. This mired scale is particularly useful because, over the range of mired values involved, it so happens that equal mired intervals are to a good approximation equivalent to equal colour differences (Knight, 1972) (See Plate 20, pages 458, 459).

In Fig. 10.12 the chromaticities of full radiators at various colour temperatures are shown on the  $u,v$  chromaticity triangle by the curved line, which is known as the *full-radiator locus* (or the *black-body locus*). For sources which do not lie on the full-radiator locus, the correlated colour temperature is calculated as that colour temperature whose chromaticity lies closest to the chromaticity of the source in question, since the  $u,v$  triangle represents equal colour differences by approximately equal distances, this method of calculation gives results reasonably close to those which would be obtained by direct visual comparison by a normal observer. In Fig. 10.13 the part of the full-radiator locus covering

the range of colour temperatures of greatest practical importance is shown on a larger scale, together with the chromaticities of some important illuminants

### 10.12 Colour rendering of light sources

Sources of different relative spectral power distributions have different *colour rendering* properties thus sodium lamps, which emit almost monochromatic light, render colours very poorly With the advent of fluorescent lamps, in which the relative spectral power distribution could be varied at will over quite a wide range, it became very desirable to have some means of expressing the degree to which any given source possessed satisfactory colour rendering To this end, in 1965, the C I E (C I E, 1965) defined a *General Colour Rendering Index*,  $R_a$ , as

$$R_a = 100 - \frac{4.6}{8} (d_1 + d_2 + d_3 + d_4 + d_5 + d_6 + d_7 + d_8)$$

where  $d_1$  is the distance on the  $u, v$  chromaticity diagram (multiplied by a factor of 800) between points representing colours having the same spectral reflectance as the Munsell colour 7.5R 6/4 (that is, a Munsell hue of 7.5R, a Munsell value of 6, and a Munsell chroma of 4), when illuminated by the source in question and by the C I E D-illuminant having the chromaticity nearest to it in the  $u, v$  diagram (except that for sources of correlated colour temperatures below 5000K a full-radiator source is used instead of a D-illuminant),  $d_2, d_3, d_4, d_5, d_6, d_7$ , and  $d_8$ , are similar distances for colours having the same spectral reflectances as the Munsell colours 5Y6/4, 5GY6/8, 2.5G6/6, 10BG6/4, 5PB6/8, 2.5P6/8 and 10P6/8 The factor of 800 was included so as to make the units similar in size to those used in the  $U^*, V^*, W^*$  space (see Section 8.6): in this space, chromaticities are multiplied by 13  $W^*$ , and, since a Munsell value of 6 corresponds to a  $W^*$  value of about 61, 13  $W^*$  is equal to approximately 800.

C I E *Special Colour Rendering Indices* can also be evaluated for individual colours and are given by

$$R_i = 100 - 4.6 d_i$$

where  $d_i$  is the distance measured in  $U^*, V^*, W^*$  space, for the individual colour concerned, between the points representing its positions when illuminated by the source being considered and by the nearest D illuminant (or full radiator for sources below 5000K)

In a revised method of calculating the General Colour Rendering Index, the Special Indices are first evaluated for each of the eight Munsell colours in the manner just described, and then averaged (C I E, 1973) this procedure enables any variations in the rendering of the lightnesses of the samples to be included The revised method also includes a more elaborate method of allowing for the effects of differences between the chromaticities of the source considered and the D illuminant or full radiator

Alternatively, the colour rendering of sources can be expressed in terms of the degree to which the percentages of the light they emit in a series of bands throughout the spectrum differ from the percentages present in those bands for the appropriate D-illuminant or full radiator (Crawford, 1963, British Standard 950 1967) The bands used are given in Table 10 5, together with the amounts of light in each band for illuminants  $D_{65}$  and  $D_{50}$  (two ultra-violet bands are also included, because the ultra-violet content of sources is important when samples containing optical brighteners or other fluorescing agents are involved) A figure of demerit,  $S$ , can be derived by the method shown in Table 10 6

TABLE 10 5  
Spectral Band Method of Expressing Colour Rendering

BAND NUMBER	WAVELENGTH RANGE(NM)	BAND VALUE FOR 100 lm OF $D_{65}$	BAND VALUE FOR 100 lm OF $D_{50}$
UVI	300-340	11 2 mW	4 7 mW
UVII	340-400	43 2 mW	22 4 mW
1	400-455	0 79 lm	0 573 lm
2	455-510	11 2 lm	9 6 lm
3	510-540	23 1 lm	21 8 lm
4	540-590	43 7 lm	44 2 lm
5	590-620	14 4 lm	15 8 lm
6	620-760	6 8 lm	8 01 lm

TABLE 10 6  
Calculation of figure of merit for colour rendering by the spectral band method

Spectral band (nm )	Band luminance for test source	Band luminance for $D_{65}$	Ratio of band luminance	Single band deviation (per cent)	Double band deviation (per cent)	Excess over tolerance
400-455	0 864	0 79	1 09	+ 9		0
455-510	9 78	11 2	87	-13	- 2	0
510-540	20 2	23 1	88	-12	-13	3
540-590	48 6	43 7	1 11	+11	- 1	8
590-620	13 4	14 4	93	- 7	+ 2	2
620-760	7 12	6 8	1 05	+ 5	- 1	0
						0

Sum of excesses  $S = 14$

Figure of merit =  $1024 - 14 = 1010$  or  $914 - 14 = 900$ .

(in which an artificial Daylight tube is compared to  $D_{65}$ ), and a figure of merit can be obtained by subtracting  $S$  from some suitable number (1024 and 914 have both been used in the literature) The value,  $S$ , is the sum of the excesses over the tolerances for the percentage differences in the bands the tolerances are  $\pm 10$  per cent for single bands, and  $\pm 5$  per cent for the average percentage difference in all pairs of contiguous bands Tolerances for illuminants to be used as artificial daylight for the assessment of colour (see Sections 26 8 and 26 9) are sometimes specified in terms of tolerances of  $\pm 15$  per cent deviation for the light in single bands and  $\pm 7\frac{1}{2}$  per cent deviation for the light in contiguous pairs of bands (with  $\pm 30$  per cent for each of the ultra-violet bands, British Standard 950 1967)

TABLE 10 7  
Properties of various lamps

Lamp type	Colour temperature K	Colour rendering index ( $R_a$ )	Efficacy lm/W
Tungsten (240 V, 40 W)	2650	100	12
Tungsten (240 V, 500 W)	3200	100	25
Tungsten-halogen	3200	100	25
Daylight ( $D_{65}$ )	6500	100	—
High Pressure Xenon	5290	93	25
Fluorescent			
Artificial daylight	6500	94	32
3800 de luxe type	3800	92	46
Natural	3800	85	52
Deluxe warm white	3000	80	48
White	3500	56	72
Warm white	3000	54	71
Colour corrected mercury (MBF high-pressure mercury quartz arc tube in outer bulb with inter- nal fluorescent coating)	3830	44	60
High pressure sodium	2100	21	110
Metal halide (MBI high- pressure mercury quartz arc tube with metal- halide additives in clear outer bulb)			
Dy, Na, Tl, In	6430	88	85
Dy, Tl, In	6750	86	85
Sn (+Br)	5010	84	45
Na, Tl, In, Li	4640	69	80-100
Se, Na, Th	4300	66	75-100
Na, Tl, In	4500	64	90-100
Na, Tl, In	5300	62	90-100



In Table 10.7 CIE General Colour Rendering Indices are given for a variety of lamps, together with some other useful data. This table is intended to give the reader a general view of the values of  $R_a$  which may be expected for various types of lamp; but the actual figures quoted for  $R_a$ , as well as those quoted for colour temperature and efficacy, may differ from those of actual lamps because of various factors, such as the wattage, operating temperature, and life of the lamp. A general trend to be noted is that higher efficacies usually involve lower values of the colour rendering index (Davies, Jackson, and Rogers, 1972; Moore, Stott, Davies, and Halstead, 1973).

### 10.13 Polarization

The light emitted by most light sources is *unpolarized*, by which is meant that the transverse direction in which the light waves vibrate is random. However, in some circumstances the light received by camera lenses is *partially polarized*, by which is meant that the power of the light beam is greater in some directions of transverse vibration than in others. This can occur with specular reflections from non-metallic surfaces, for such surfaces, the light is in fact *fully polarized* (the transverse vibrations all in the same direction) for one particular angle of incidence and reflection,  $i_p$ , which is related to the refractive index  $n$ , by *Brewster's law*

$$i_p = \tan n$$

For  $n = 1.53$  (a value typical of glass and many plastics) the angle  $i_p$  is equal to about  $57^\circ$ ; for  $n = 1.33$  (a value typical of water),  $i_p$  is equal to about  $53^\circ$ . The degree of polarization decreases gradually as the angle of incidence and reflection becomes increasingly different from the angle  $i_p$ .

When taking pictures through windows it is sometimes possible to reduce unwanted reflections from the glass by using a filter which absorbs light having transverse vibrations in one particular direction, while freely transmitting light having vibrations at right angles to that direction. Such *polarizing filters* are used at the angle which minimizes the unwanted reflections. Unwanted reflections from metallic surfaces can sometimes be similarly reduced, but in this case polarizing filters have to be used over both the camera lens and the light sources. The light from blue skies is partially polarized, especially in directions at right-angles to the sun's rays, hence polarizing filters can be used to darken blue skies relative to other parts of scenes.

In colour measurement, care has to be taken so that partial polarization of the light in colorimeters and spectrophotometers does not cause errors with glossy non-metallic colours.

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# Objectives in Colour Reproduction

- 1 Introduction – 2 Comparative methods – 3 Absolute methods –  
4 Spectral colour reproduction – 5 Colorimetric colour reproduction –  
6 Exact colour reproduction – 7 Equivalent colour reproduction –  
8 Colorimetric colour reproduction as a practical criterion – 9 Corresponding colour reproduction – 10 Preferred colour reproduction –  
11 Degree of metamerism – 12 Conclusions

## 11.1 Introduction

THE ultimate test of any colour reproduction is the opinion of the person who views it. But opinions differ, and, in cases where dissatisfaction is felt, the viewer often finds great difficulty in saying exactly why he does not like the sensations which he experiences when looking at the picture. Trained observers may feel more competent to name the faults in a reproduction, but training often makes an observer especially sensitive to certain faults which have been prevalent in his experience, while other faults, equally bad to a naive (but less articulate) observer, he may overlook. A scientific approach to the problem, though difficult, has therefore to be attempted.

## 11.2 Comparative methods

If it is required to know simply by how much one colour reproduction of some given scene is better than another, a quantitative assessment can be made by recording the independent judgments of a number of observers. Thus if, out of 50 observers, 35 preferred reproduction A, 10 preferred reproduction B, and 5 rated reproductions A and B as being of equal merit, the distribution of the votes can be used as a quantitative measure of the subjective difference between A and B. Similar judgments can then be made between other reproductions, A and C, B and C, A and D, B and D, C and D, and so on, and an order of merit drawn up in which the number of times each reproduction was preferred provides its index of quality. This method of *paired comparisons*

is a very powerful tool, and enables a very thorough comparison of a small number of alternative reproductions to be made. For a large number of reproductions, however, it becomes a very time-consuming and laborious undertaking, and in this case the *single-stimulus* method is more practicable.

In the *single-stimulus* method, the alternative reproductions are shown to the observers one at a time, and they are asked to rate them according to some given scale, such as Acceptable, Doubtful, Not Acceptable; or Excellent, Good, Fair, Poor, Bad (Allnatt, 1965, 1966, 1968, Corbett, 1970). In each case some number of merit points is allocated arbitrarily to each category, such as 1,  $\frac{1}{2}$ , 0 for the first series, or 4, 3, 2, 1, 0, for the second series, and the total number of points obtained by each reproduction from all the observers is expressed as a percentage of the total number of points which it could have obtained if all observers rated it as high as possible. In this way, merit-percentages are obtained, which provide a quantitative assessment of the reproductions. One difficulty with the single-stimulus method is that the observers may tend to change their standards as the tests proceed, since each picture has to be judged against some mental standard in the observers' minds. But the effects of this difficulty can be greatly reduced by showing the reproductions in random order, and by varying the order for different panels of judges.

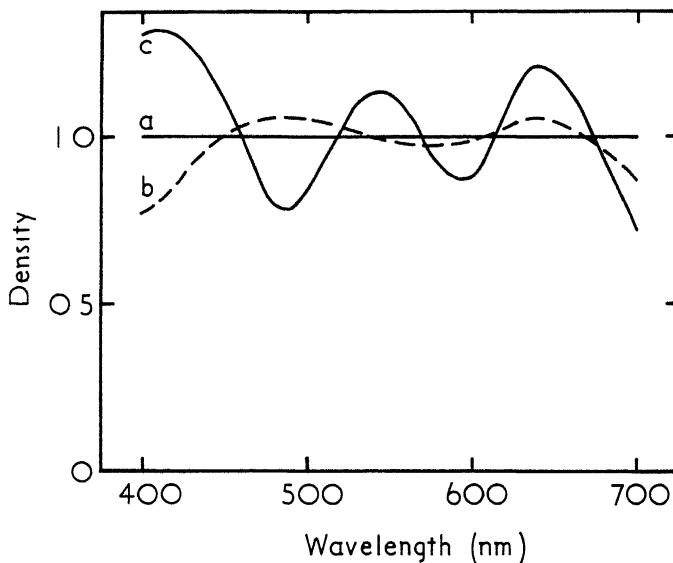


Fig 11.1 Spectral density curves of (a) a typical object colour grey, (b) the grey reproduced by an obsolete colour film, and (c) the grey reproduced by a modern colour film.

### 11.3 Absolute methods

The above methods are useful when a number of existing reproductions have to be compared. But they are less useful in answering such questions as 'What are the main faults in this system of colour reproduction?' And they are powerless to predict *quantitatively* changes of colour which should be made in a system in order to improve it. This is the field in which colorimetry has to be used, although the difficulties are very considerable. However, before colorimetry can be applied it is clearly important first of all to define the objectives of the system. The main purpose of this chapter is to discuss six different types of colour reproduction: *spectral, colorimetric, exact, equivalent, corresponding, and preferred*, in different applications the objective could be any one of these six (Hunt, 1970).

### 11.4 Spectral colour reproduction

If a colour reproduction system is being used for the production of a mail-order catalogue, for example, then it is desirable that the colours of the goods displayed in the catalogue appear the same as those of the actual goods themselves, it is further desirable that this equality of appearance be maintained when the illuminant colour is changed. For instance, if a prospective purchaser is looking at the catalogue in daylight, then the colours should match those of the goods in daylight, but, in addition, if the catalogue and the goods are both taken into electric tungsten filament lighting then the match should still hold good, if the appearance of the goods has changed, that of the catalogue should have done so equally. And the same should be true for all other common illuminants, such as fluorescent lamps.

This requirement (colour-matching independent of the illuminant) can only be met if the spectral reflectance curves of the original and reproduced colours are identical; it is proposed that this be called *spectral colour reproduction*. In colour television, the concept of spectral colour reproduction is also useful, but in this case, since the picture is self-luminous, it has to be defined as equality of relative spectral power distribution. An important feature of equality of spectral reflectance curves, or of relative spectral power distributions, is that it would ensure that the colours matched for all observers (assuming identical viewing conditions), whatever the nature of their colour vision.

Only the Lippman and microdispersion methods (see Sections 1.3 and 1.4) attempt to achieve spectral colour reproduction, and neither is convenient enough to be useful. In photography, sets of cyan, magenta, and yellow dyes are used which cannot achieve spectral colour reproduction except for a few special colours, in printing, much the same is true, although the use of a black ink, in addition to the cyan, magenta, and yellow inks, can provide some help,

as can the use of additional coloured inks, in colour television, the spectral emission curves of the phosphors are such that the relative spectral power distributions of the displayed colours are usually markedly different from those of the original colours

There is, moreover, a sense in which modern systems are becoming worse as far as spectral reproduction is concerned. In order to enlarge the gamut of reproducible colours and improve colour reproduction generally, the dyes used in colour photography are tending to become more spectrally selective, and this means that the more prevalent pale and dull colours will be reproduced with poorer spectral colour reproduction. This is illustrated in Fig. 11.1, amongst real objects, greys tend to be rather non-selective, so that the horizontal line (a) of the figure represents a typical object-colour grey, the broken curve (b) shows how an obsolete colour film used to reproduce this grey, while the continuous curve (c) shows the result for a modern film. It is clear that the modern film has poorer spectral colour reproduction for this colour than the obsolete film, the modern film would thus be more liable to have its matches on this colour upset by illuminant changes or by the spread of characteristics of colour vision amongst observers.

Colours which match one another but differ in spectral composition are known as *metamers*, and it would be useful if the *metamerism* (that is, the extent to which the spectral compositions of matching colours differed) could be measured: there is at present no general method of doing this, but, for any pair of illuminants, the metamerism can be measured in terms of the extent to which colours that match under one of the illuminants, fail to match under the other. It has, however, been found empirically by Pinney and DeMarsh that the general effects of illuminant metamerism can be minimized in colour photography if the cyan, magenta, and yellow dyes are chosen so that the spectral density minima at about 500 and 600 nm in reproduced greys are made approximately equal (Pinney and DeMarsh, 1963). The same may be true of observer metamerism, but this would have to be checked by suitable techniques, such as computation using the Standard Deviate Observer suggested by Allen (Allen, 1969).

In colour television, spectral colour reproduction has also become worse in recent years with the introduction of the rare-earth red phosphor as shown in Fig. 11.2.

With all the current practicable methods of colour reproduction, whether by photography, by television, or by printing, it is usually impossible to achieve spectral colour reproduction, the only exception is the duplication of an original which itself consists of mixtures of the reproduction dyes, inks, or phosphors. The concept of spectral colour reproduction is, nevertheless, useful, in that it defines the requirement for independence of illuminant colour and of observers' colour vision, and, when degree of general metamerism can be measured, it will be possible to assess the extent to which any colour reproduction system will be sensitive to these factors.

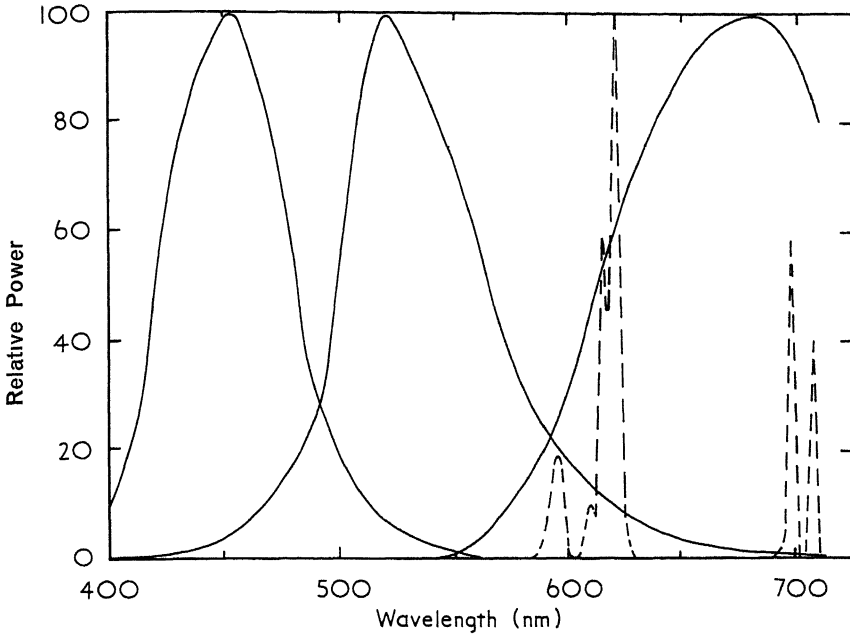


Fig 11.2 Relative spectral power distributions of television phosphors full lines, blue, green, and red sulphide phosphors, broken line, europium yttrium vanadate red phosphor. The use of the latter phosphor in place of the sulphide red phosphor caused colours reproduced by television to become more metameric

### 11.5 Colorimetric colour reproduction

Observer metamerism cannot be eliminated in practical situations, but it has been found that, if computations are made with the CIE Standard (2°) Observer data, the results usually accord well with assessments made by (non-colour-defective) real observers. It then becomes possible to define colorimetrically the particular metamer in the reproduction which would match any colour in the original. Such metameric matches are characterized by the original and the reproduction colour having the same CIE chromaticities and relative luminance. It has been proposed (Clapper and DeMarsh, 1969) to call this *colorimetric colour reproduction*, which may therefore be defined as reproduction in which the colours have chromaticities and relative luminances equal to those of the original. In the case of reflection prints this would normally imply that the original and reproduction illuminants had the same chromaticities (but their spectral power distributions could be different).

It should be noted that, in normal colorimetric practice, tristimulus values

are calculated so that the tristimulus value which measures luminance ( $Y$ , of the  $X, Y, Z$  set, or  $V$ , of the  $U, V, W$  set) is equal to 100 for

- (a) a perfect diffuser in the case of reflecting objects (such as reflection prints),
- (b) a perfectly transparent area in the case of transmitting objects (such as films),
- (c) the object itself in the case of self-luminous objects (such as television screens)

In colour reproduction, it is usually more meaningful to assign the value of 100 for  $Y$  (or  $V$ ) to a well-lit reference white in the original and to its reproduction in the picture, and thus to obtain a measure of relative luminance, this can then be used together with chromaticity (which is derived from the tristimulus values in the usual way)

The arbitrary assignment of a value of 100 for  $Y$  (or  $V$ ) to a well-lit reference white makes the relative luminances independent of changes in the intensity of either the original or the reproduction illuminant (or, in television, the luminance of the screen). This is a simplification which has some limitations, which we shall discuss later, but it enables the usual type of colour difference formula to be used. Thus, for daylight viewing of reflection reproductions of scenes lit by daylight, the colorimetric evaluations could be made using Standard Illuminant  $D_{65}$ , and departures from colorimetric colour reproduction (Pitt, 1967) could be calculated using the colour difference formula currently recommended by the CIE. However, it must be remembered that, in pictures, the colours of some objects (such as skin, blue sky, grass, foliage, and greys) are more important than others, and errors in some directions (such as hue) are more serious than in others: a distinction therefore has to be made between the *perceptibility* and the *acceptability* of colour differences.

If the appearance of colours were independent of illuminant intensity, then the concept of colorimetric colour reproduction might be applicable to all cases where the original and reproduction illuminants had the same colour (chromaticity co-ordinates). But the appearance of colours certainly is affected, sometimes quite markedly, by the illuminant intensity, which, as can be seen from Table 11.1 can vary very widely, and hence the achievement of colorimetric colour reproduction does not necessarily imply equality of appearance of colours in the original and in the picture, moreover, other factors affecting the appearance of colours are also important.

### 11.6 Exact colour reproduction

If, in addition to the chromaticities and relative luminances being equal, the absolute luminances of the colours in the original and in the picture are also equal, we have a situation in which differences in illuminant intensity (or screen luminance in the case of television) have been effectively eliminated, and it has been proposed (see Section 7.4) to call this *exact colour reproduction*. Hence the reproduction of a colour in a picture is *exact* if its chromaticity, its





*Plate 5*

Good reproduction of Caucasian skin colours requires careful control of hue: although real Caucasian skin varies towards yellowish hues with sun-tan and towards more magenta hues with flushed areas, the subtle changes of hue in these directions from one area to another are important, hence the tolerances may not be large; in the green and purple directions the tolerances are usually quite small (see Section 5.6). Reproduced from a  $7 \times 5$  inch *Ektachrome* transparency on a Crosfield *Magnascan* scanner.





#### *Plates 6 & 7*

The relative luminances at which particular objects must be reproduced are often not very critical, because their level of illumination generally varies considerably with angle, amount of shadow, or distance from a source of light. Thus, in Plate 6 (*on the left*), the folds on the purple dress exhibit considerable variation in relative luminance, as is also the case with various parts of the engine (see Section 5.4). However, the general way in which relative luminances are reproduced (tone reproduction) is very important in pictures, otherwise either a harsh crude effect, or a misty dull effect, can result. Relative luminances in pictures can best be measured relative to that of a reference white (see Section 6.3), but its choice may not be easy because whites can cover quite a range of luminances, as can be seen from Plate 7 (*above*). Plate 6 reproduced from a  $5 \times 4$  inch *Ektachrome* transparency, and Plate 7 reproduced from a  $2\frac{1}{4}$  inch square *Ektachrome* transparency, on a Crosfield *Magnascan* scanner.



*Plate 8*

The perception of roundness and depth in two-dimensional pictures depends largely on the geometry of the lighting (see Sections 5.9 and 6.11). In these three pictures, although the same person, camera, and film, were used, the different lighting has produced very different results. Proper control of lighting is thus extremely important. In film and television studios, elaborate systems of lights are often used. Reproduced from  $2\frac{1}{4}$  inch square *Ektachrome* transparencies on a Crosfield *Magnascan* scanner.

Table 111  
Typical levels of illumination met with in practice

TYPICAL DAYLIGHT ILLUMINATION LEVELS				
Bright Sun	50 000	—	100 000	lux
Hazy Sun	25 000	—	50 000	"
Cloudy Bright	10 000	—	25 000	"
Cloudy Dull	2000	—	10 000	"
Very Dull	100	—	2000	"
Sunset	1	—	100	"
Full Moon	0.01	—	0.1	"
Star Light	0.0001	—	0.001	"

TYPICAL ARTIFICIAL LIGHT ILLUMINATION LEVELS				
Operating Theatre	5000	—	10 000	lux
Shop Windows	1000	—	5000	"
Drawing Offices	300	—	500	"
Offices	200	—	300	"
Living Rooms	50	—	200	"
Corridors	50	—	100	"
Good Street Lighting		20		"
Poor Street Lighting		0.1		"

relative luminance and its absolute luminance are the same as those in the original scene. This would result in equality of appearance of the reproduced and original colours provided that the state of adaptation of the eye were the same when viewing the picture as when viewing the original scene; factors which can have an important effect on the adaptation of the eye include the luminance and colour of the surround, the angular subtense, and glare, and only if all these viewing conditions are similar will the adaptation be the same.

Thus, if the reproduction of a certain colour is *exact*, the observer will only see the same colour as he would have done when looking at the original scene, if a number of important conditions are simultaneously met. In general, there would be a difference in colour appearance if the viewing conditions were not the same for the original object and for the reproduction, or if the observer differed appreciably from the C.I.E. 2° standard observer, and, in practice, it is frequently the case that the spectral power distributions of the illuminants are not quite identical to those assumed for calculating the chromaticities and relative luminances (so that colorimetric errors are present).



### 11.7 Equivalent colour reproduction

There are many situations where colorimetric and exact colour reproduction are known to be erroneous objectives. For instance, if a scene lit by tungsten light is reproduced in a viewing situation in which the ambient lighting is daylight, then colorimetric and exact colour reproduction would both produce results which were too yellow. This situation commonly occurs in colour television: a studio scene lit by tungsten light, if reproduced on a colour receiver with colorimetric or exact colour reproduction, would look too yellow when viewed in ambient daylighting, this is because the eye would be adapted mainly to the daylight, as a result of its larger area, whereas, in the case of the original, the eye would have been adapted to tungsten light and hence would have had its blue sensitivity increased, and its red sensitivity decreased, relative to its green sensitivity (The optimum colour balance to choose for viewing a colour television display in a variety of ambient illuminant colours is discussed in Section 21.18).

Because of the effects of the viewing conditions, such as those just described, it is necessary to define a fourth type of objective, *equivalent colour reproduction*, which may be defined as reproduction in which the chromaticities, relative luminances, and absolute luminances of the colours are such that, when seen in the picture-viewing conditions, they have the same appearance as the colours in the original scene.

There are at least three types of effect which are of practical importance in this connection: the effects of differences in colour between the original-illuminant and the reproduction-illuminant, the effects of differences in intensity between the two illuminants, and the effects of differences in the surround of the original and of the reproduction. To predict these effects adequately requires more research, but the following examples of results obtained by binocular matching (see Section 8.8) illustrate their natures.

In Fig. 11.3 the chromaticities of pairs of equivalent colours (Hunt, 1957) are shown for tungsten light (dots) and daylight (arrow-heads); it is seen that, as expected, stimuli have to be bluer in daylight adaptation to elicit the same sensations as in tungsten-light adaptation. Equations relating equivalent colours for tungsten light and daylight adaptation have been proposed (Burnham, Evans, and Newhall, 1957).

In Fig. 8.14 the chromaticities of series of equivalent colours are shown for a series of changes in illuminant intensity (Hunt, 1952 and 1953). It is seen that as the illuminant intensity is decreased there is a gradual decrease in colour saturation. Fig. 13.5 shows the luminances of series of equivalent colours for a series of greys from white to black viewed under a range of illuminant intensities (Hunt, 1965a). It is seen that, as the level of illumination drops, the luminosities decrease, and there is also a slight reduction in apparent contrast (in this figure this could be an artefact of the scale used as ordinate, but other investigations also support this finding (Bartleson and Breneman, 1967a)).

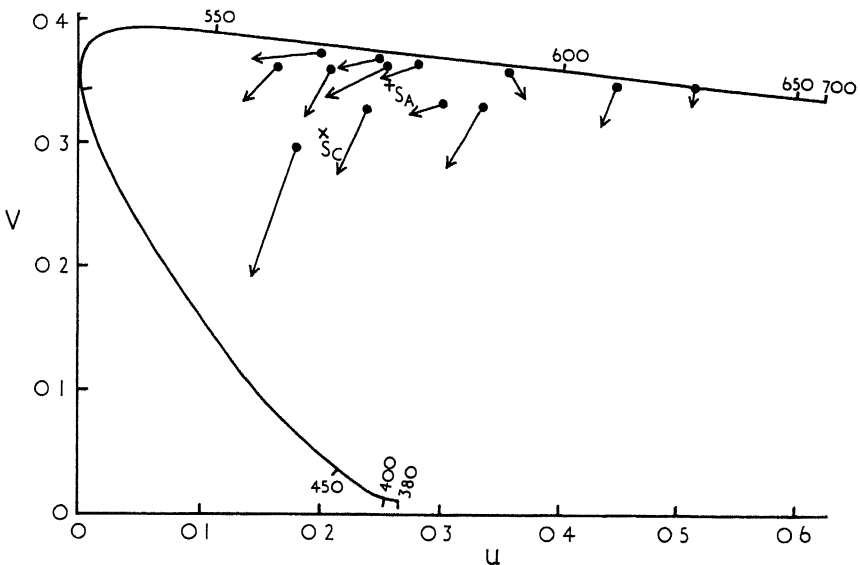


Fig 11.3 The chromaticities of colours which appear the same in  $81 \text{ cd/m}^2$  of Standard Illuminants A (dots) and C (arrow-heads)

In Fig 11.4 an example of the effect of the surround is given, equivalent colours were measured for a grey scale seen first with a grey surround and then with a dark surround, it can be seen that (as discussed in Chapter 6) the dark surround has the effect of decreasing the apparent gamma (Hunt, 1965b). A dark surround also decreases the apparent saturations of colours (Hunt, 1950, Rowe, 1972, Hunt, 1973, Pitt and Winter, 1974). It is interesting to note that stage make-up usually results in an enhancement of tonal and colour differences, and this is presumably necessary in order to overcome reductions in apparent 'gamma' and colour saturation as a result of the stage being seen with the dim or dark surround of the rest of the auditorium.

In Fig 11.5 an example is given of the combined effects of changes in illuminant colour (on both the sample and the eye), illuminant intensity, and surround. Equivalent colours were measured for the samples in a colour chart for bright sunlight and for the chart illuminated by the light from a tungsten projector so as to give the appearance of a picture projected with a dark surround (Hunt, 1965b). It is clear that the appearance of the colours in the two cases is quite different, the change to the (dimmer) tungsten projector making the colours less saturated with a shift towards yellow-orange in addition. (However, these results are dependent on the particular spectral reflectance curves of the sample colours used in the chart. Other colours, having the same

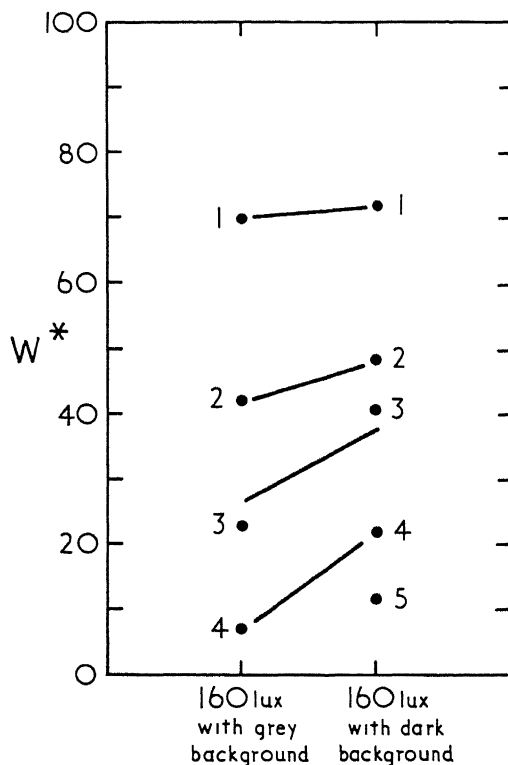


Fig 11.4 The luminances of greys (plotted on the CIE  $W^*$  scale) which, when seen under adaptation conditions of  $3600 \text{ cd/m}^2$  at  $4000\text{K}$ , are equivalent to a series of greys illuminated at  $160 \text{ lux}$  (of tungsten light) with a grey surround and with a dark surround. The dark surround makes the dark greys appear lighter, and hence reduces the apparent gamma

chromaticities in sunlight but different spectral reflectance curves, would exhibit different shifts in chromaticity when in the projection light, and hence would have different equivalent colours )

When equivalent colour reproduction is the objective, it is now possible to take colour motion-pictures under all conditions of illumination without the use of supplementary light sources this is achieved by using a film of speed 160 ASA, a camera with a  $230^\circ$  shutter, and an  $f/1.2$  lens (*Movie Maker Magazine*, 1972). With this system, if the scene is dimly lit, the picture will be dense and will project as a dim reproduction, and hence equivalent colour reproduction will have been achieved, at least as far as luminosity is concerned



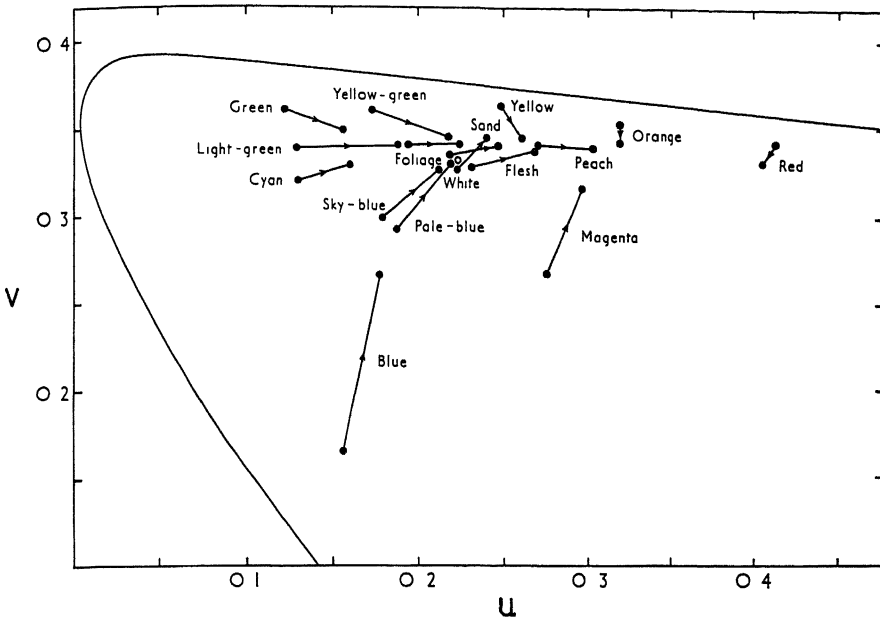


Fig 11.5 The chromaticities of colours which, when seen under adaptation conditions of  $3600 \text{ cd/m}^2$  at  $4000\text{K}$ , are equivalent to a selection of particular colours viewed first under bright sunlight at  $43\,000 \text{ lux}$  and then under the light from a tungsten projector at  $160 \text{ lux}$  with a dark surround. The arrowed lines show that the effect of changing to the dimmer tungsten-projector illumination is to make the appearance of the colours less saturated, with a shift in the yellow-orange direction super-imposed.

The following changes in apparent lightness (evaluated as  $25 Y^{1/3} - 17$ ) also occurred

Colour	Apparent lightness	
	Bright sun	Tungsten projector
White	86	63
Yellow	78	74
Flesh	71	52
Sand	67	42
Orange	60	35
Light-green	60	31
Yellow-green	62	35
Peach	55	41
Sky-blue	55	31
Pale-blue	57	34
Foliage	52	27
Red	43	21
Magenta	39	18
Green	40	12
Cyan	29	8
Blue	27	9

**11.8 Colorimetric colour reproduction as a practical criterion**

It is clear from the foregoing that the effects of various differences in the viewing conditions between the original and the reproduction are complicated and quite large, yet the recognition of the colours of objects in real life can be undertaken with reasonable consistency over a wide variety of illuminant and viewing conditions. This is in large part because, with the vast majority of naturally occurring objects, we are concerned with surface colours (as distinct from self-luminous colours) and recognition is then a relative, rather than an absolute, matter. For instance, if a grey surface is viewed first in bright sunlight at 50 000 lux and then in artificial light at 50 lux, its absolute luminance will have dropped by a factor of 1000 to 1, and although it will certainly look of lower luminosity, so will all the other objects in the field of view because of this, the surface maintains its appearance as a grey, and the apparent amount of greyness remains approximately constant. It is therefore helpful to consider colours relative to all the other objects in the field of view. This approach is simplified by considering colours relative to white, as is done in colorimetric colour reproduction, because in any normal viewing situations there is a fairly small range of luminances which appear white, those above appearing fluorescent or luminous and those below appearing greyish (Evans, 1959).

It has been found (Hunt, Pitt, and Ward, 1969) that by considering the reproduction of greys relative to white (as is discussed in Chapter 6), it is possible to deal in concepts which avoid the difficulty that in many situations it is impossible for the reproduction to produce the same sensations as the original. For instance, a white object seen in bright sunlight produces a luminosity which a reflection print seen in artificial light is completely incapable of matching but, if the object is reproduced as a white on the reflection print, correct tone reproduction relative to white has been achieved, and the result is found to be fairly satisfactory.

A similar problem arises with respect to colour saturation. If saturated colours are viewed in sunlight, the sensations they produce are more saturated than any stimuli (even including spectral stimuli) can produce under typical levels of artificial lighting (Hunt, 1953). To conclude that it must be impossible to produce satisfactory colour reproductions of sunlit scenes for viewing in artificial light is contrary to experience.

There are, therefore, very good reasons for considering colour reproduction relative to white, and hence much justification for the measurement of luminances relative to a well-lit reference white. Equality of such relative luminances and equality of chromaticities we have termed *colorimetric colour reproduction*.

Colorimetric colour reproduction is thus perhaps quite a good criterion for reflection prints (assuming they have a surround similar to that of the original) viewed in light of the same colour, but usually of different intensity, as was used for the original. However, it must not be forgotten that, because the apparent luminosity and saturation vary with the illumination level, it will

always be the case that the print will look more like the original if the illumination on the print is adjusted in intensity so as to be closer to that in the original.

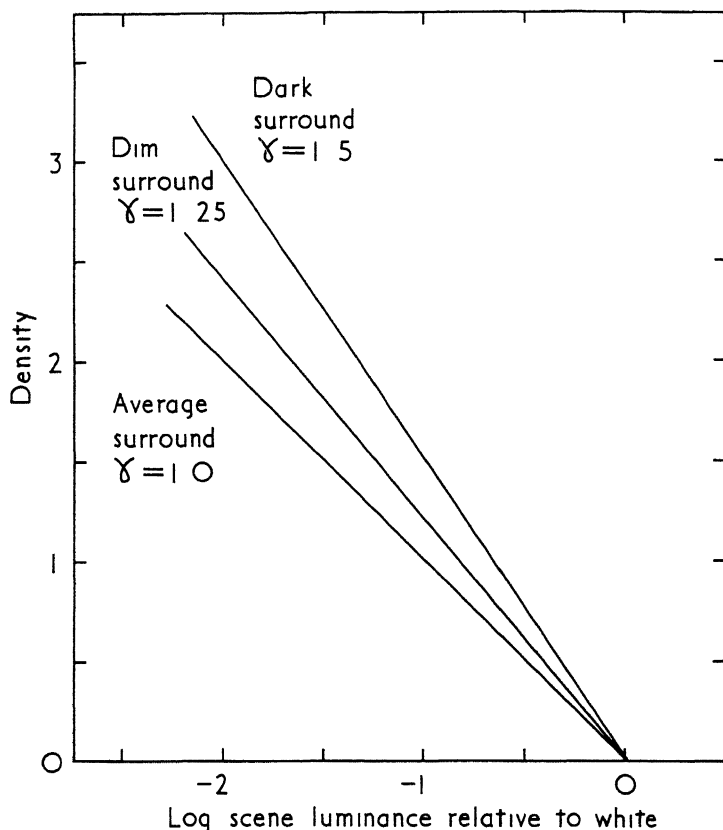
### 11.9 Corresponding colour reproduction

Colorimetric colour reproduction (equality of chromaticities and relative luminances) is often assumed to be the objective in colour television for scenes lit by daylight (since the display tube reproduces greys at chromaticities corresponding to daylight). It is a useful concept in this connection but it has considerable limitations. The dim surround conditions under which television is typically viewed means that colorimetric colour reproduction is inappropriate as far as tone reproduction is concerned, because apparent gamma is reduced by the dim surround (Bartleson and Breneman, 1967b), and it is also inappropriate as far as colour reproduction is concerned because of the reduction of apparent colour saturation by dim and dark surrounds (Hunt, 1950, Rowe, 1972, Hunt, 1973, Pitt and Winter, 1974).

When the colour of the illuminant used is different for the original scene and for the reproduction, as we have already seen, colorimetric colour reproduction is inappropriate because it does not allow for the consequent changes in adaptation of the eye.

Colorimetric colour reproduction is thus appropriate only if the surround conditions and the illuminant colour are similar for the original and for the reproduction. When, as is normally the case for television and for projected films, these similarities do not occur, then we need the concept of *corresponding colour reproduction*, which may be defined as reproduction in which the chromaticities and relative luminances of the colours are such that, when seen in the picture-viewing conditions, they have the same appearance as the colours in the original would have had if they had been illuminated to produce the same average absolute luminance level as that of the reproduction. By eliminating any differences in absolute luminance levels between the original and the reproduction we avoid, as in the case of colorimetric colour reproduction, unrealistic conclusions that pictures of brightly-lit scenes cannot be reproduced for viewing at lower levels of illumination, but by requiring equality of appearance in other respects we can allow for the effects of differences in surround and illuminant colour.

The way in which the above definition enables allowance to be made for the effect of the surround on the reproduction of white, grey and black colours is illustrated in Fig 11.6 (reproduced from Chapter 6). The reproduction density required in order to achieve corresponding colour reproduction is plotted as ordinate, and the logarithm of the exposure of the original scene relative to white (Bartleson and Breneman, 1967b) is plotted as abscissa (Hunt, 1969). The requirements for three different surround conditions are shown: average surround, such as occurs with reflection prints, dim surround, as for television viewing or viewing sheet transparencies on illuminated opals, and



*Fig 11.6* The density required to achieve corresponding colour reproduction for whites, greys, and blacks, is shown for three different surround conditions: average surround, as is common for reflection prints, dim surround, for television and for the viewing of sheet-films on illuminated opals, and dark surround, for pictures projected in dark rooms

dark surround, as for films projected in a dark room. The gamma has to be raised to 1.25 and 1.5 respectively for the latter two cases because the dim and dark surrounds reduce the apparent gamma. (Ambient lighting in television viewing situations is usually variable, but it has been found that, if the television display has a gamma of about 1.5 in dark surround conditions, then, as the ambient lighting is increased to typical levels, the amount of viewing flare added usually reduces the gamma to about 1.25 as required (Novick, 1969).)

When the gamma of a reproduction is increased the purity of its colours is also increased, because the higher gamma results in greater ratios between

the tristimulus values (MacAdam, 1938) (In these discussions all the tristimulus values are relative to the well-lit reference white) But, as has already been mentioned, a dark or dim surround results in a *reduction* in apparent colour saturation for a given purity This effect can be allowed for approximately by calculating from the reproduction tristimulus values,  $T'$ , corresponding tristimulus values,  $T$ , by formulae

$$T = 100 (T'/100)^{1/1.5} \text{ for dark surrounds}$$

$$T = 100 (T'/100)^{1/1.25} \text{ for dim surrounds,}$$

these values of  $T$  can then be compared with the tristimulus values of the original scene (which is assumed to be viewed with an average surround) The above type of calculation involves a series of assumptions which are only very approximately true, and this topic is explored in more detail in the literature (Hunt, 1970).

To allow for the effects of changes in illuminant colour, Evans (Evans, 1943) proposed that the three tristimulus values ( $X$ ,  $Y$  and  $Z$ ) of each original colour (relative to the well-lit reference white) be multiplied by the appropriate one of the three different factors representing the difference between the tristimulus values of white in the reproduction and in the original Although this procedure operates in the right general direction, it can be refined by using not just three multiplying factors, but three simultaneous equations to provide a full colour transformation with nine constants (Burnham, Evans, and Newhall, 1957) Such transformation equations (whether of the three or nine term type) need to allow for the fact that the colour of the illuminant does not always correspond to the subjective white point For instance, when transparencies are being projected in a dark room with tungsten light, the colour of the light on the screen appears slightly yellowish, even when the observer is fully adapted to it, and hence the film has to be slightly bluish to produce an apparent white (Hunt, 1965b); but adaptation may be complete for medium greys and be in excess for dark greys (Helson, 1938; Judd, 1940).

The concept of corresponding colour reproduction is probably the most appropriate to use generally in colour reproduction problems It has the same advantage over equivalent colour reproduction as colorimetric colour reproduction has over exact colour reproduction by relating the colours both in the original and in the reproduction to a reference white, allowance is made for the fact that observers tend to perceive not in isolation but with reference to a framework provided by the environment. For example, when a sunlit scene is projected by tungsten-light with a dark surround, equivalent colour reproduction would call for colours of very high purity in order to produce the sensations of high saturation experienced in bright sunlight; but the observer knows that, in the somewhat dimmer conditions provided by the projector, all colour sensations are lower in saturation, and the picture will look more natural if this is taken into account More research is required to quantify these effects, and it is important not to forget that (just as with the concept of colori-

metric colour reproduction) the picture will tend to look more like the original if the illumination level is adjusted to be closer to that on the original scene. For example, it is well known that raising the screen luminance of a projected colour transparency raises the quality of a picture of a sunlit scene (Bartleson, 1965), and reflection prints of brightly-lit scenes are usually much improved if viewed under strong lighting. Similar effects also occur in television when the green sulphide phosphor was introduced (see Section 21.17), there was an appreciable reduction in colour purity, and colorimetric colour reproduction deteriorated, but, because the green sulphide phosphor enables pictures of higher absolute luminance to be produced, the loss of purity was offset by a gain in the apparent saturation of the colours, and the final effect was that the pictures were improved (Matthews, 1963) in this case corresponding colour reproduction was made worse, but equivalent colour reproduction was made better.

### 11.10 Preferred colour reproduction

There is a considerable body of evidence that for Caucasian skin colour the above concepts must be supplemented to allow for the fact that a sun-tanned appearance is generally preferred to average real skin colour (MacAdam, 1951, Bartleson and Bray, 1962). There may also be other colours where similar considerations apply: for instance, blue sky and blue water are usually preferred in real life to grey sky and grey water, most colour films are sensitive to ultra-violet light and hence tend to increase the blueness of sky and water relative to the saturation of the other reproduced colours, but such a tendency, if not over-done, may well be preferred to a more consistent reproduction. It may also be desirable to introduce other distortions of colour rendering to create mood or atmosphere in a picture. These factors may be very important in practice, but it is felt that the concepts of spectral, colorimetric, exact, equivalent, and corresponding colour reproduction, provide a framework which is a necessary preliminary to any discussion of deliberate distortions of colour reproduction. In this context, *preferred colour reproduction* may be defined as reproduction in which the colours depart from equality of appearance to those in the original, either absolutely or relative to white, in order to give a more pleasing result.

In Figs 11.7 and 11.8, chromaticities are shown for preferred colour reproduction of blue sky, green grass, and Caucasian skin colours (Hunt, Pitt and Winter, 1974). These results were obtained by making colour photographs of out-door scenes containing well-defined areas of one of these test colours, and then varying the colours of those areas only. This was achieved by using pairs of opaque masks to obscure either the test part of the picture or the rest of it: by making two successive exposures in register in an enlarger, series of reflection prints for each scene were made in which the colour of the area of sky, grass, or skin was varied, but the colour of the rest of the picture was kept

constant, and, by using the masks with pairs of slides projected on a screen, a similar result was obtained for transparencies. The colour of the sky, grass, or skin area was varied by covering that area with uniform pale colour-filters when enlarging or while projecting, in this way, these areas retained their inherent variety of tones and colours, and only the overall average colour was altered, neutral filters were used to control the luminances of the two parts of the picture.

Each reflection print and projected picture thus obtained was judged by a panel of observers for the quality of the colour reproduction of its blue sky, green grass, or Caucasian skin. The average chromaticity and relative luminance of each of these colours was then measured and correlated with the observers' judgments to obtain the results shown in Figs 11.7 and 11.8. For the reflection prints, the judgments were made in typical indoor daylight, and the colorimetry was evaluated for Standard Illuminant C. For the projected transparencies, the colorimetry was evaluated for the actual projector illuminant. The results of a similar investigation on the preferred reproduction of Caucasian skin on a typical television display (Novick, 1972) are also shown in Fig 11.7. The broken lines in the figures indicate areas of chromaticity giving acceptable colour reproduction. Chromaticities achieved by a negative-positive system of colour photography used for producing reflection prints are shown in Fig. 11.7 ( $\times$ ); and chromaticities achieved by two different reversal films used for producing transparencies are shown in Fig 11.8 (+ and  $\times$ ).

It is clear from Fig 11.7 that, for the reflection prints, the preferred skin colour ( $\square$ ) lies, as expected, on the yellowish (sun-tanned) side of typical average real skin ( $\circ$ ) (Thomas, 1973), but the difference is small, and the preferred grass colour ( $\square$ ) lies on the yellowish side of typical average real grass ( $\circ$ ) (Thomas, 1973), but again, the difference is small. The chromaticities for real skin and grass lie within the area of acceptable colour reproduction, and this suggests that, for these colours, colorimetric and preferred colour reproduction are similar (although the relative luminances are rather different for grass). But, for the blue sky colour, although the dominant wavelength of the preferred ( $\square$ ) and real ( $\circ$ ) (Hendley and Hecht, 1949) colours are closely similar, the preferred colour has an appreciably higher purity. The preferred skin colour on television ( $\blacktriangle$ ) has a dominant-wavelength similar to that of real (Illuminant C) skin ( $\circ$ ), but is of considerably higher purity, presumably to off-set the desaturating effect of the dim surround in which the television display was viewed.

The preferred colours shown in Fig 11.8 for the projected pictures are displaced in an orange direction relative to those for the reflection prints, this is because of visual adaptation to the tungsten light of the projectors: the point marked 'Grey' was the chromaticity which appeared neutral to observers in the viewing conditions used for the projection, and it is shifted in the orange direction from points representing daylight (such as  $S_c$ ). The point marked 'I' shows the chromaticity of the open-gate light from the projectors and its





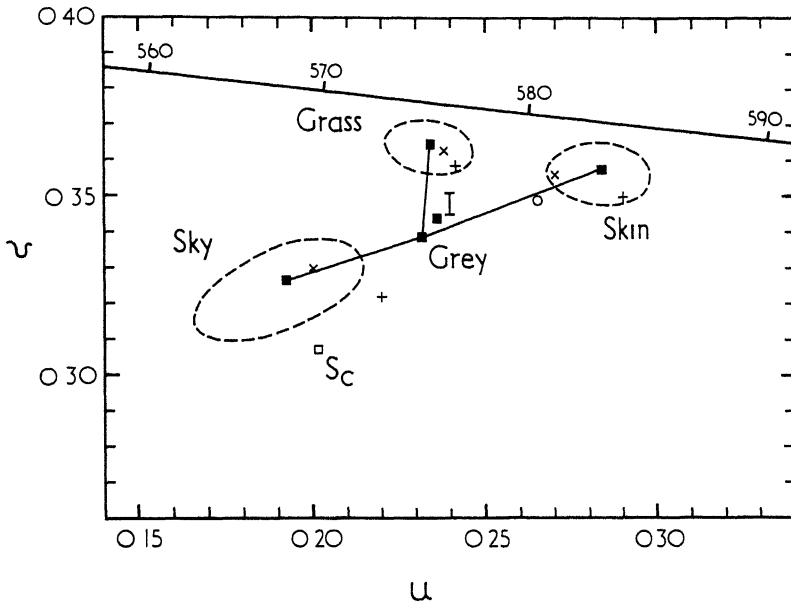


Fig 11.8 Chromaticities of preferred colour reproduction (■) for green grass, blue sky, and Caucasian skin colours, in transparencies projected with tungsten light, together with the chromaticities of typical reproductions given by two reversal films (+ and ×). The chromaticity of the open-gate light from the projector (I) has a correlated colour temperature of about 3400K, the subjective neutral point, marked 'Grey', had a correlated colour temperature of about 3700K. Also shown is the chromaticity of a typical real sample of Caucasian skin illuminated by the light of the projector (○). The broken lines indicate areas of chromaticity giving acceptable colour reproduction. The percentage relative luminances for the preferred colours (expressed relative to normal open-gate luminance) were 6, 16, and 34 for grass, sky, and skin, respectively.

appreciably higher purity, and this is presumably to off-set the desaturating effect of the dark surround to the projected picture.

The preferred relative luminances found were no doubt affected by the relative luminance corresponding to the apparent white level, and this level may be expected to vary from scene to scene and from area to area within a scene. This makes the specification of preferred relative luminances in pictures a rather complicated matter.

Comparison of the results shown in Figs 11.7 and 11.8 with those obtained in earlier investigations (MacAdam, 1951; MacAdam, 1954; Bartleson, 1959; Bartleson and Bray, 1962) suggest that the latter may have been influenced to some extent by the generally lower levels of colour purity available in the systems then used. Results for preferred colour reproduction may, therefore,

be influenced by the nature of the reproduction system used, and it also seems likely that they may be influenced by the particular form of the viewing conditions, and by cultural, ethnic, and psychological features of the observers. Results such as those shown in Figs 11.7 and 11.8 can therefore only be regarded as examples and not as definitive for particular applications.

### 11.11 Degree of metamerism

In the case of colorimetric or exact colour reproduction, the degree of metamerism can be assessed by a direct comparison of the spectral reflectance (or relative power distribution) of the original and reproduction. But in the cases of equivalent, corresponding, and preferred colour reproduction, the colours in the reproduction must, in general, be physically different from those in the original: hence there must always be some metamerism. However, some reproduction colorants will tend to produce corresponding colours with greater degrees of metamerism than others, and some means of assessing this would be desirable. For this purpose it would probably be good enough to assess the degree of metamerism for an appropriate colorimetric colour reproduction situation, and to regard the results as indicative of the degree of metamerism for the other cases. Thus, for a picture of a sun-lit outdoor scene projected with a dark surround by tungsten light, the degree of metamerism could be assessed by comparing the spectral reflectance curves of various original colours with those of dye-concentration combinations in the film which are metameric matches to them for tungsten light.

### 11.12 Conclusions

*Spectral* colour reproduction (equality of spectral reflectances or of relative spectral power distributions), though not attainable in most situations, provides a useful basis for determining the degree of metamerism of reproduction systems.

*Colorimetric* colour reproduction (equality of chromaticities and relative luminances) is a useful criterion when the original and reproduction have the same viewing conditions and use illuminants of the same colour; this is often roughly true for reflection prints.

*Exact* colour reproduction (equality of chromaticities, relative luminances, and absolute luminances) ensures equality of appearance for original and reproduction if the viewing conditions are the same for both.

*Equivalent* colour reproduction (chromaticities, relative luminances, and absolute luminances such as to ensure equality of appearance) can allow for all effects of viewing conditions, but may be an unrealistic criterion if there is an appreciable difference in luminance level between original and reproduction.

*Corresponding* colour reproduction (chromaticities and relative luminances such as to ensure equality of appearance when the original and reproduction

luminance levels are the same) allows for all effects of viewing conditions except absolute luminance levels, and provides a realistic criterion for most situations

However, for some objects whose colours are well-known, *preferred* colour reproduction may be required, wherein departures from equality of appearance (whether at equal or at different absolute luminance levels) may be required in order to achieve a more pleasing result

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PART TWO  
COLOUR PHOTOGRAPHY



# Subtractive Methods in Colour Photography

1 Introduction – 2 Relief-images – 3 Colour-development – 4. Integral tripacks – 5 Processing with the couplers incorporated in the film – 6. Reversal processing – 7 Processing with the couplers in developers – 8 The philosophy of colour negatives – 9. Subtractive methods for amateur use in still photography – 10 Subtractive methods for professional use in still photography – 11 Subtractive methods for motion-picture use

## 12.1 Introduction

THE basic step in subtractive colour photography is the formation of cyan, magenta, and yellow dye-images. For the dyes to be present as *images*, it is necessary for their concentrations to vary from point to point in the picture-area in a manner that is appropriately dependent on the distribution of the colours of the scene. There are several ways of accomplishing this, but the one which has achieved the widest commercial success is known as *colour-development*, however, before describing this, it is convenient to consider the *relief-image* method, which has had a considerable use in the professional motion picture industry, and is also used on a small scale for professional still photographs.

## 12.2 Relief-images

The principle of the *relief-image* method of producing dye-images is as follows. The thickness of a gelatin layer is made to vary from point to point in the picture according to the intensity of the exposure. On immersing such a layer in a solution of dye, more dye will be taken up by the areas where the gelatin is thick than where it is thin, and hence, a dye-image is obtained. The way in which a relief gelatin image is produced from a negative (exposed through a red, green, or blue, filter) is shown in Fig. 12.1 which relates to the Kodak Dye Transfer Process.

Dye Transfer Matrix film, on which the positive dye-images are produced, consists of an ordinary black-and-white emulsion coated on film base, except

that the emulsion is unhardened, contains a yellow dye, and is not dye-sensitized (so that it is sensitive only to blue light). The emulsion is exposed through the base, and the yellow dye absorbs the blue light to which alone the emulsion is sensitive. Parts of the emulsion near to the base are easily exposed, because the light can reach them without having to traverse more than a very thin layer of yellow dye. But parts of the emulsion further away from the base can only be exposed with difficulty, for the light must traverse a comparatively thick layer of yellow dye before it can reach them. The exposure of this film,

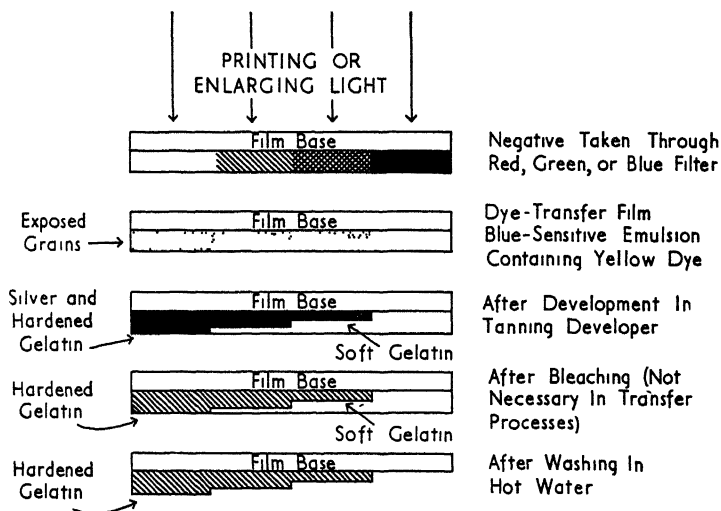


Fig. 121 Method of forming a gelatin relief-image from a negative

therefore, occurs most easily near the base, and becomes progressively more and more difficult throughout the emulsion layer. Hence, when exposures of different intensities are made over the area of the film, the latent image formed will vary in depth according to the intensity of the exposure. Heavily exposed areas (such as that on the extreme left in the diagram) will exhibit latent image throughout practically the whole layer, but less intensely exposed areas will have a shallower latent image concentrated near the film base. The image is, therefore, an image in depth or a *relief-image*.

What is now required, is to remove all the gelatin which does not contain latent image and to leave the rest; we shall then have a gelatin relief-image which can be dyed the appropriate colour. Now gelatin, in its usual state, is soluble in hot water. But by suitable chemical treatment it can be hardened, or tanned, so that it becomes insoluble. If, therefore, we could harden all



the gelatin around the latent image and leave the rest unchanged, by washing the film in hot water, we could remove the unwanted gelatin and leave the relief gelatin image adhering to the film base. The way in which this can be done is surprisingly simple

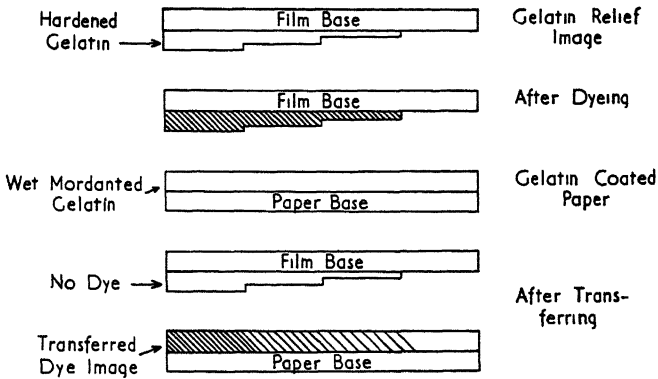
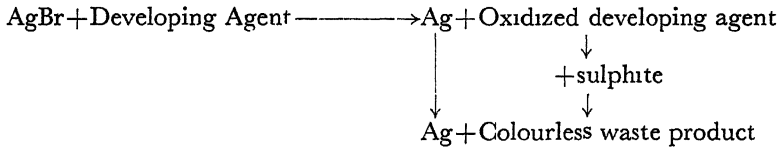
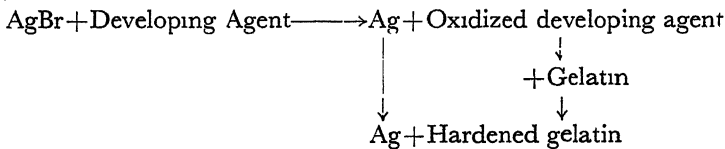


Fig 12.2 Method of using a gelatin relief-image to transfer a dye-image to paper

Amongst other ingredients, ordinary photographic developers contain a developing agent and sulphite. The reaction with an exposed silver bromide grain can then be represented thus



The developing agent reduces the silver bromide to silver, and, by doing so, it becomes oxidized, whereupon it reacts immediately with the sulphite to form a colourless waste product. To harden the gelatin around the latent image and nowhere else, it is only necessary to use pyrogallol as the developing agent and greatly to reduce the amount of sulphite in the developer. The first part of the reaction then takes place as before, but the oxidized developer, having very little sulphite with which to react, proceeds to react with the gelatin, and in fact hardens it. We thus have



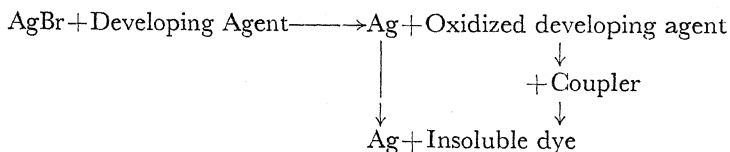
The matrix film is, therefore, processed in a 'pyro' developer with very little sulphite, and then washed with hot water to leave a hardened gelatin relief-image. This relief-image is then dyed, and since the amount of dye absorbed is proportional to the thickness of the gelatin, the amount of dye present at each point will be a function of the image exposure, as required. If three such dye-images are made using cyan, magenta, and yellow dyes, after bleaching away the silver, a subtractive colour photograph can be produced simply by superimposing the three images in register. If a paper print is required, it is possible to transfer the dye from the gelatin relief-image to a suitably prepared paper surface as in Fig. 12.2. It is in this way that the Kodak Dye Transfer Process works.

If a colour transparency or film is required the dye-image can be transferred on to a suitably prepared transparent support; this was the principle of the Technicolor process. In any transfer process, after the dye-image has been transferred, the relief-image can be dyed again and a second transfer made on another piece of support. By doing this with each dye, a second copy of the colour photograph is made; and the process can be repeated, more or less indefinitely, so as to obtain a large number of copies. Incidentally, since in transfer processes the dye is always transferred from the gelatin relief image and viewed on another support, it is not necessary to remove the silver from the relief-image.

### 12.3 Colour-development

The *colour-development* method of producing dye-images is simpler to operate than the relief-image method because it obviates the need for separate developing and dyeing stages. This method is very similar to the tanning development technique in that only a very little sulphite is present in the developer, but instead of letting the oxidized developer react with the gelatin of the emulsion, a *coupler* is present in the developer, or in the emulsion layer, and this reacts with the oxidized developing agent to form an insoluble dye.

We thus have:



This reaction only works satisfactorily with some developing agents, notably paraphenylenediamine and some of its derivatives. It is clear that the dye is formed jointly from the coupler and the oxidized developer, and the colour of the dye formed is determined by the nature of the coupler and the developing agent, although they are themselves usually colourless. The amount

usually constitutes the top layer in a tripack, and in it is produced a negative which provides the blue record of the scene, but in this case no blue filter is necessary because the emulsion itself responds only to blue light. The bottom layer of the film consists of an emulsion sensitized only to red light. It still has its natural sensitivity to blue light, of course, but this is rendered inoperative by means of a yellow filter layer immediately beneath the top layer. In this bottom layer, therefore, we produce a negative providing the red record of the scene, but once again no red filter is needed, because the yellow filter together with the red sensitizing of the emulsion make the layer sensitive only to red light. Between the yellow filter layer and the bottom layer is an emulsion sensitized to green light only. This sensitizing, together with the yellow filter layer, constitutes a layer sensitive to green light only, and therein we produce a negative providing the green record of the scene, but without using a green filter (See Plate 10, pages 202, 203.)

It will be clear that with such a three-layer film a single exposure suffices to record the three images required, one being effectively taken through a red filter, another through a green, and the third through a blue. It remains to process the film in such a way that cyan, magenta, and yellow dye-images are formed in these three layers respectively. There are two main methods of achieving this by colour development. In one method the couplers are incorporated in the film; in the other they are in three separate developers.

### 12.5 Processing with the couplers incorporated in the film

Fig. 12.4 shows in diagrammatic form the way in which an integral tripack material can be processed when the couplers are incorporated in the film. Each of the four large circles depicts a highly magnified cross-section of the three emulsion layers and the yellow filter layer. Each small triangle represents a silver halide crystal, or *grain*, and the triangles with dots in them indicate grains which have been exposed and contain latent image, while those without dots indicate grains which have not been exposed and do not contain latent image. It is thus clear, Fig. 12.4 (a), that in this example light has fallen on the right-hand part of the film but not on the left. The circles represent particles of couplers, those in the top (blue-sensitive) layer being capable of forming yellow dye, those in the bottom (red-sensitive) layer being capable of forming cyan dye, and those in the other (green-sensitive) emulsion layer being capable of forming magenta dye. The couplers are prevented from wandering away from their proper layers, either by attaching long molecular chains to them (used first by Agfa in 1936 (Koshofer, 1966)) or by dissolving them in oily solvents and then dispersing them in the form of minute oil globules (used first in Kodak materials (Mees, 1942)). when oil globules are used they are usually of about a tenth of the diameter of the silver halide grains. On immersing the material into a solution containing a suitable developing agent the situation becomes as shown in Fig. 12.4(b).

The developing agent converts the silver halide to silver (represented by the black triangles) wherever latent image was present, and, around each grain of silver thus formed, the oxidized developer reacts with coupler to produce dye: yellow (Y) in the top layer, cyan (C) in the bottom layer, and magenta (M) in the other emulsion layer. The dyes are deposited as very small 'clouds' of molecules or globules around each developed grain. It is now necessary to remove the unexposed silver halide from the film, for this would gradually darken as the film was viewed, and this *fixing* is carried out as in black-and-white films by means of a 'hypo' solution; but it is also necessary to remove the silver image, which otherwise would darken the result, and this is conveniently done by converting the silver back to silver halide by means of a suitable bleach, used prior to the fixing stage. The remainder of the process is therefore basically as shown in Fig 12.4(c) where the bleach converts the silver to silver halide again, and Fig 12.4(d) where all the silver halide is removed by the fixer. (In some processes the bleaching and fixing steps are combined in a single solution known as a *blux*.) The yellow filter layer generally also disappears

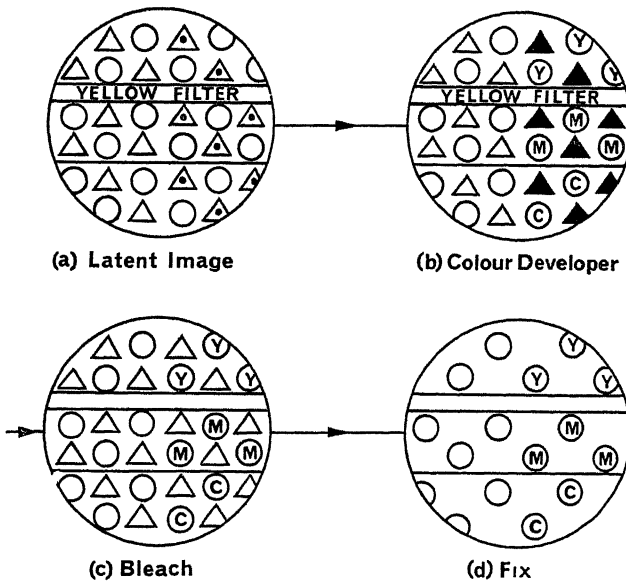


Fig 12.4 Diagrammatic representations of highly magnified cross-sections of an integral tripack material with incorporated couplers being processed so as to give a negative image:  $\triangle$  unexposed silver halide grain  $\triangle$  exposed silver halide grain  $\blacktriangle$  developed grain of silver  $\circ$  particle of coupler  $\textcircled{Y}$  particle of yellow dye  $\textcircled{M}$  particle of magenta dye  $\textcircled{C}$  particle of cyan dye.

at the bleach stage. The unused coupler is harmless and is allowed to remain, in fact in some colour films the unused coupler is actually used to improve the accuracy of the final results, and in these cases it is usually coloured yellow or pink, but normally it is colourless (see Sections 15.3 and 17.4).

The final result in Fig. 12.4 is that on the right-hand side of the film, where the light originally fell, all three dyes, cyan, magenta and yellow are produced (resulting in a dark area), whereas on the left-hand side, where no light fell, no dyes are produced (resulting in a light area). The result is thus a negative: light becoming dark, and dark becoming light. In addition, colours will be reversed; red becoming cyan, green becoming magenta, and blue becoming yellow, and *vice-versa*. That this is so can be seen by considering the following example. If the light falling on the film had been red, only the bottom layer would have been exposed, hence only cyan dye would have been formed. Conversely if the light falling on the film had been cyan (blue-green) only the blue and green sensitive layers would have been exposed, and hence only yellow and magenta dye would have been formed and the superimposition of these two dyes results in a red colour. To produce a colour positive from such a record, which is called a *colour negative*, it is only necessary to re-photograph or *print* the processed negative on to a similar piece of film or paper. Once again, by the same arguments, both the tones and the colours will be reversed and the final result will be in its correct colours. (This is explained more fully in Section 12.8.) Systems operating in this way include Kodacolor, Eastman Colour, Agfacolor, Ektacolor, Vericolor, and Fujicolor.

### 12.6 Reversal processing

As in black-and-white photography, if a separate negative stage is not required, the film exposed in the camera can be *reversal processed* to give a positive image directly. The way in which this can be achieved is shown diagrammatically in Fig. 12.5 in which the symbols all have the same meaning as in Fig. 12.4. As in Fig. 12.4 light has fallen on the right-hand part of the film but not on the left, so that the latent image is present only on the right, Fig. 12.5(a). The film is then immersed in an ordinary black-and-white developer, which converts the exposed silver halide to silver, thereby oxidizing the developing agent, but being an ordinary black-and-white type developing agent its oxidized form does not react with the couplers and hence no dye is formed at this stage, Fig. 12.5(b). The next step is to re-expose the film uniformly to a strong white light so that latent image is formed in all the undeveloped silver halide, Fig. 12.5(c), the film then enters a colour developer which converts this silver halide to silver and the oxidized developer formed in the vicinity of this silver reacts with the couplers to form cyan, magenta, and yellow dye images as before, Fig. 12.5(d). The usual bleaching, Fig. 12.5(e), and fixing, Fig. 12.5(f), stages then remove all the silver, to give, now, all three dyes (a dark area) on the left hand part of the film where the light originally did not fall, and no dyes (a light area) on the right hand part of the film where

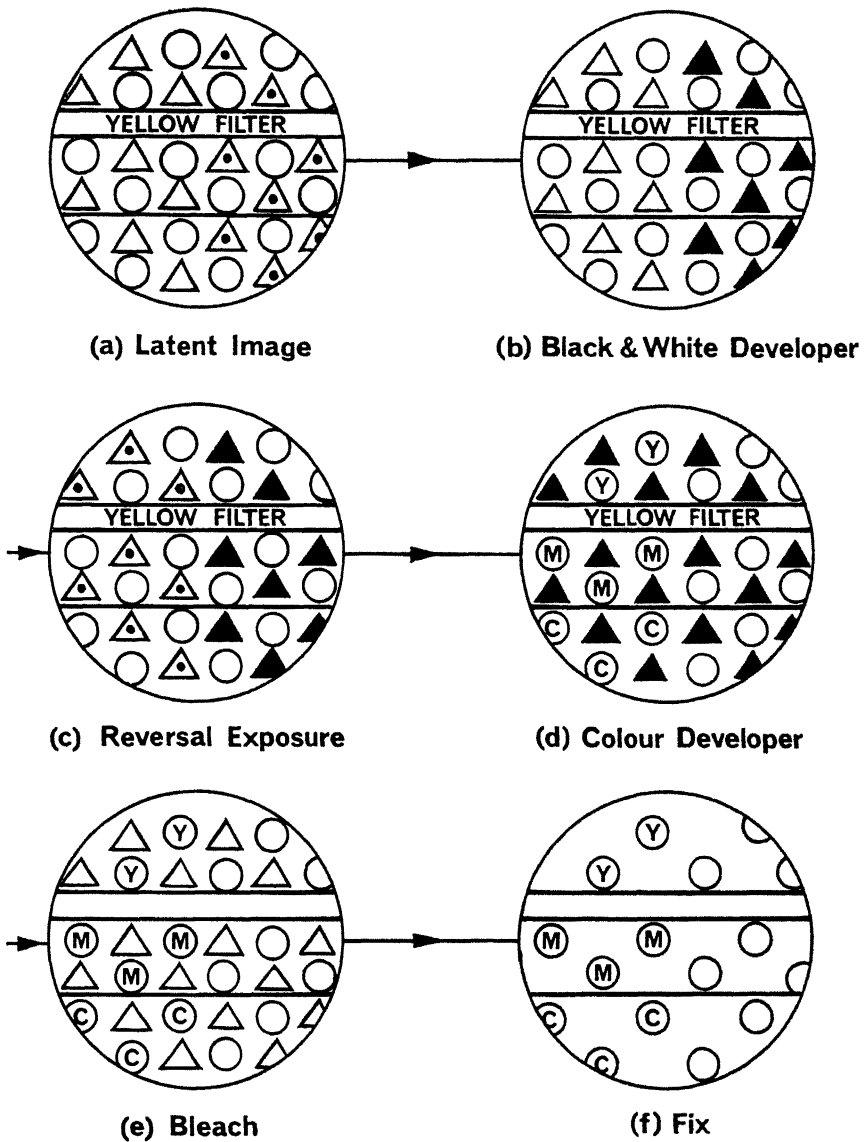


Fig 12.5 Same as Fig 12.4 but showing the processing sequence necessary (reversal process) to obtain a positive image directly on the camera film

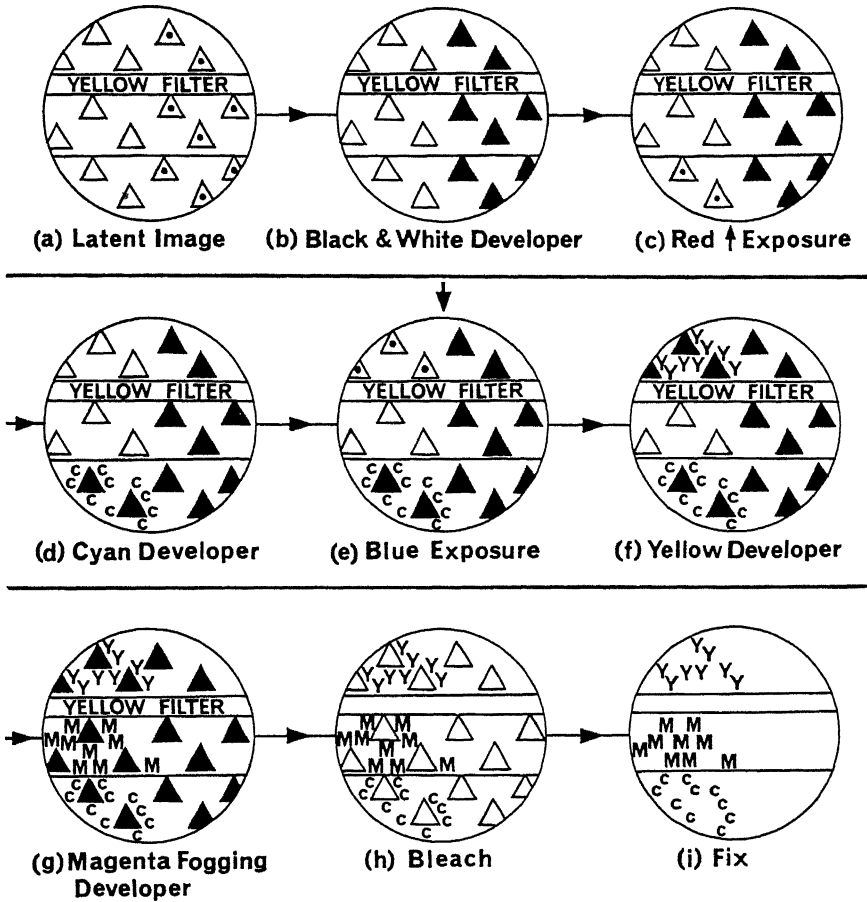
the light originally did fall. The result is thus a positive, as required. That colours also come out correctly can be seen by the following example. If the right-hand side was exposed only to red light, only the bottom layer would have been exposed, so that, in the black-and-white developer, silver would only have been produced in the bottom layer. The reversal exposure would therefore produce latent image in the top two light-sensitive layers, but not in the bottom layer. On colour development, yellow and magenta, but no cyan, dyes would therefore be formed and hence a red colour produced on the film in the area in which the red light originally exposed it. Films operating in this way include Ektachrome, Agfacolor, Fujichrome, Perutzcolor, Orwochrome, Ferraniacolor, Anscochrome, and Gevachrome. In some processes, chemical fogging is used instead of re-exposure by light.

### 12.7 Processing with the couplers in developers

In Fig. 12.6 a diagrammatic example is given of one way in which direct positive colour images can be obtained using the other main method of colour development; that in which the couplers are in three separate developing solutions. The symbols used are the same as before, and once again light has fallen on the right-hand part of the film and not on the left, Fig. 12.6(a). An ordinary black-and-white developer therefore produces silver images on the right-hand part, Fig. 12.6(b) as before. The film is then re-exposed uniformly, not to white light as in Fig. 12.5, but to red light from the bottom, Fig. 12.6(c). Since only the bottom layer is sensitive to red light, latent image is formed only in this layer so that, on immersing the film in a colour developer containing cyan forming coupler, cyan dye is formed in the left-hand part of the bottom layer only, Fig. 12.6(d). The film is next exposed to blue light from the top and since the yellow filter layer protects the bottom two layers from all blue light, latent image is at this stage formed only in the top layer, Fig. 12.6(e), so that on immersing the film in a colour developer containing yellow-forming coupler, yellow dye is formed in the left-hand part of the top layer only, Fig. 12.6(f). It is now required to form magenta dye in the left hand part of the middle layer, and, since it is only in this part of the entire film that there is any silver halide left, use is made of a colour developer containing magenta-forming coupler and of such a character that development takes place even when the silver halide has not been exposed, Fig. 12.6(g). The final two stages are the usual bleaching, Fig. 12.6(h), and fixing, Fig. 12.6(i), steps. It will be seen that the final disposition of the dyes is the same in Fig. 12.6 as in Fig. 12.5, so that a positive has been achieved, and by the same arguments as used previously the colours as well as the tones are correctly reproduced.

This method of colour development cannot conveniently be used to obtain colour negative images because it is the reversal exposure step which provides the opportunity of enabling the colour developers to affect each layer in turn independently.

It will be appreciated from Fig. 12.6 that this type of process is of consider-



*Fig. 12.6.* Same as Fig 12.5 but using the method where the three couplers are in three different developers instead of in three layers of the tripack.



able complexity, and is, for this reason, only operated at a few large processing stations. In return for this complexity, however, the process can yield an extremely high resolving power, so that it can be used satisfactorily even for 8 mm cinematography where the frame size is only 4.9 mm  $\times$  3.7 mm, while for 35 mm use its resolving power is usually ample. Examples of this type of process include Kodachrome (introduced in 1935), Kodachrome II (1961), Ilfochrome (1948, see Hornsby, 1950), and Dynachrome. The original Kodachrome process, which was worked out by two musicians, Leopold Mannes and Leopold Godowsky (Davies, 1936, Matthews, 1955), was in fact rather different and involved a series of differential bleaching steps; the type of process shown in Fig. 12.6 was introduced in 1938.

### 12.8 The philosophy of colour negatives

A colour negative, fundamentally, consists merely of three negative images (exposed by red, green, and blue light) superimposed in register, but differing from one another in such a way that they can be distinguished from one another. Thus three black-and-white silver images superimposed would be of value if they could be stripped apart; this, incidentally, is a practicable form of colour negative and has been tried in the motion-picture industry (Capstaff, 1950). But, of course, there is no need to strip the images apart when they are differently coloured. Thus if one of them is a cyan image, another magenta, and the third yellow, when the colour negative is viewed by red light only the cyan image will be seen, and in green light only the magenta will be seen, and in blue light only the yellow will be seen (to a first approximation). It is customary, but not essential, to make the image which was exposed in the camera by red light a cyan image, that by green light a magenta image, and that by blue light, a yellow image. When this is the case the colour negative, as well as reversing all tones (blacks becoming whites and whites becoming blacks) reverses all colours too, so that reds become blue-greens, blue-greens become reds, greens become magentas, magentas become greens, blues become yellows, and yellows become blues, in other words every colour takes on the complementary hue. The important consideration, however, is not what the negative looks like in white light to the eye, but how efficiently it enables the three superimposed negatives to be distinguished at the printing stage. With the above arrangement, the printing material must produce a red-absorbing (cyan) image when exposed to red light, because light of this colour isolates the negative image which was made by red light in the camera. Similarly the printing material must produce a magenta image when exposed to green light, and a yellow image when exposed to blue light. A print on such a material will reverse not only the tones but also the colours of the negative to give correct tones and hues in the print.

In principle, however, it would be just as good if, for instance, in the colour negative the image exposed by the red light in the camera were developed

magenta, and that by green light were developed cyan. Then the printing material must be such that green light, which will isolate the negative exposed by red light in the camera, must produce a red-absorbing (cyan) dye. Similarly red light would have to produce a green-absorbing image on the printing material. Furthermore, again in principle, the lights used for printing the negative on to the printing material need not be red, green, and blue. They could, sometimes with advantage, be for instance infra-red, green, and ultra-violet. The only requirement is that the light forming the red-absorbing (cyan) image in the print must isolate the negative which was formed by red light in the camera, and similarly for the green and blue. The intermediate dyes used in the negative and the spectral content of the printing light are entirely a matter of convenience; and of course it is not essential to print with separate beams of, for instance, red, green, and blue light, since, by making the print material sensitive only in the required narrow bands of the spectrum, white light can be used instead. (In practice, however, something might be gained in colour saturation in the print by using a printing light consisting of only narrow spectral bands specially chosen to coincide with the absorption peaks of the dyes used in the colour negative, if this more effectively isolated each negative image and reduced contamination from the other two.)

Some of these principles have found application in colour films used for professional motion picture and aerial survey work (see Sections 12.10 and 12.11).

### 12.9 Subtractive methods for amateur use in still photography

Both the negative-positive and the reversal versions of subtractive colour photography are widely used by amateur photographers. The colour transparency, so conveniently provided by reversal processing of the film used in the camera, gives results of excellent quality at remarkably low cost, and the system is used very widely indeed. The disadvantages of the colour transparency, however, are first that it requires equipment (and preferably a darkened room) for viewing, and secondly that reflection prints and duplicate transparencies cannot easily be made from original transparencies without some loss of quality.

For these reasons, the negative-positive systems are also widely used. They have the advantages that as many identical prints or transparencies as are required can be made from the same negative, and the printing operation enables corrections for exposure errors (in intensity and in colour) to be made, thus giving a system which can have excellent exposure latitude, and good flexibility as far as illuminant colour is concerned. The disadvantages of the negative-positive system are as follows. First, because of the use of both negative and positive materials and the necessity for the printing operation, the cost of making one picture from a scene is higher than in the case of reversal materials, if more than one picture is required. The negative-positive system

is usually cheaper, but most amateurs require only one of most of the pictures they expose. The second disadvantage of the negative-positive system is that the quality of the transparencies it produces is not usually quite as good as can be obtained on reversal film (but it may be better than that obtained on copies of reversal-film transparencies).

The choice of system for amateur use therefore depends upon whether prints or transparencies are the prime requirement, whether only one, or more than one, copy is required, and whether the cheapest system is desirable. In practice, most amateurs use reversal film for transparencies, and the negative-positive system for reflection prints.

The history of the popular amateur colour transparency for still photography started with the introduction of 35 mm Kodachrome film in 1936. The history of the colour negative also extends back to the 1930s, when it was introduced for use both in mosaic additive processes (Harrison and Spencer, 1937), and also in integral tripack subtractive materials (Berger, 1950, Koshofer, 1966). But it was not until the beginning of the next decade that a colour negative system intended mainly for amateur snapshot use was placed on the market in the form of Kodacolor in 1942 (Mees, 1942). At first, the unexposed areas of Kodacolor negatives were clear, as is the case for black-and-white negatives, but in 1944 a silver mask was introduced in order to improve colour reproduction (Evans, Hanson, and Brewer, 1953), and the negatives then took on an overall grey appearance. In 1949 the silver mask was removed and coloured couplers (see Chapter 15) were used, with the result that the negatives became orange in the unexposed areas, a further change to a slightly different orange colour was made in 1955 when the same film was sold for both daylight and clear flash use, this film possessed increased latitude so as to accommodate both types of illuminant without reducing the permissible margin of exposure error for the user. Subsequently, flash bulbs covered with blue filter material, so as to make the colour of the light emitted by them similar to that of daylight, became standard for most amateur colour photography. In 1963 the Kodak Instamatic system with ASA64 speed films was introduced, and in 1972 Kodacolor II film for the Pocket Instamatic programme, this film being sharper and of finer grain (and being of a paler orange colour). The problems involved in printing amateurs' colour negatives are discussed in Chapter 16.

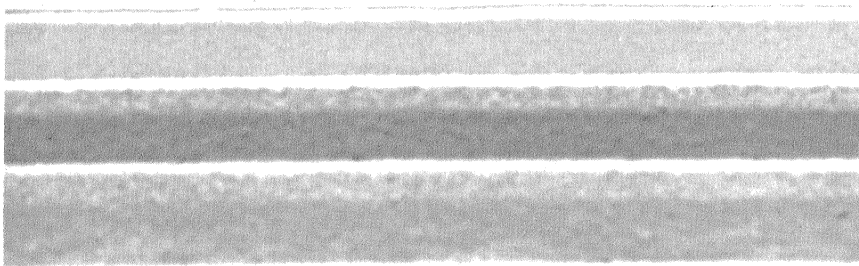
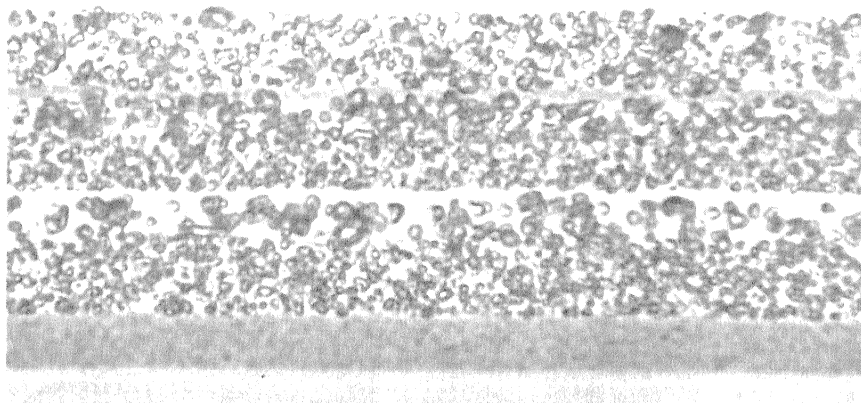
### 12.10. Subtractive methods for professional use in still photography

Many of the same considerations apply in professional as in amateur subtractive colour photography, but generally speaking the emphasis in professional work is more on quality than on cost. For this reason reversal films in large formats (for example, 4×5 ins.) are quite commonly used in order to obtain extremely high definition and to facilitate retouching. Professionals also require more often to be able to process their own films and coupler-incorporated reversal films such as Ektachrome (introduced in 1946) are therefore needed.



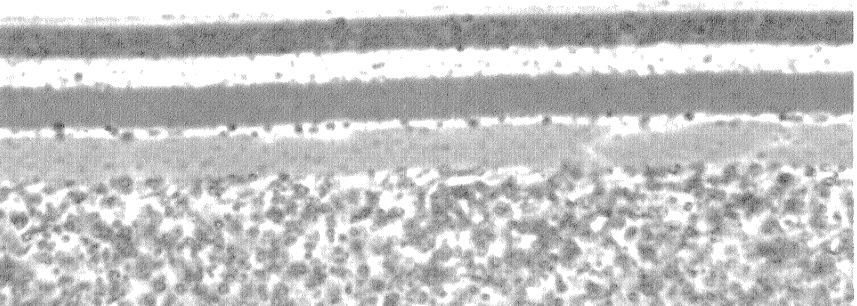
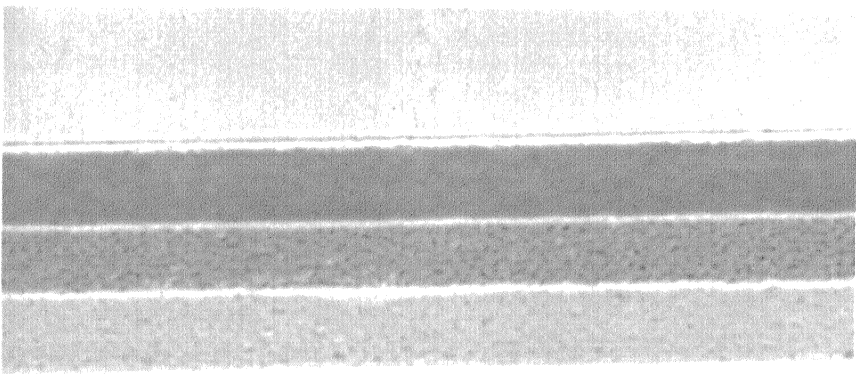
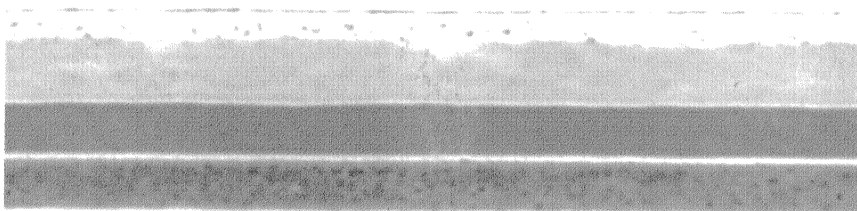
Plate 9

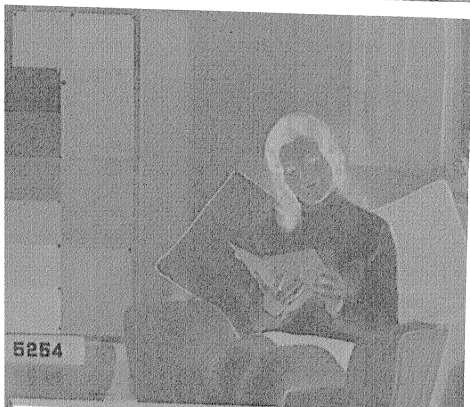
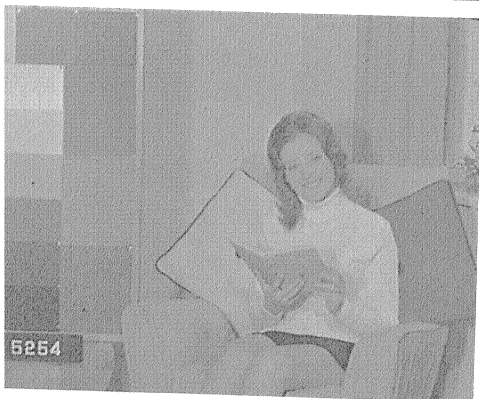
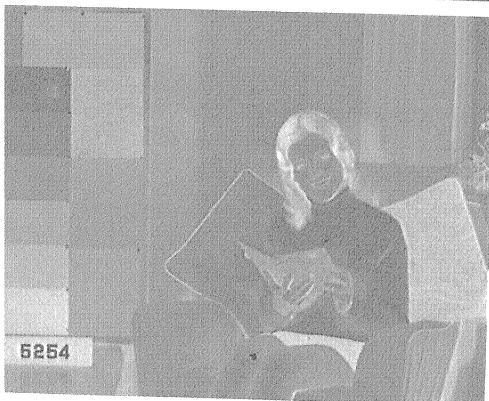
The reproduction of detail and modulation in whites and blacks simultaneously is difficult in pictures because of their limited luminance ranges; this is particularly so in reflection prints (see Section 13.9). The difficulty frequently occurs in pictures of weddings, and is best handled by ensuring that the group is uniformly illuminated, as in this example; if the bride is in sunlight and the bridegroom in deep shadow, then a good reflection print may be impossible to achieve, even if the two figures are given different treatment. Reproduced from a  $5 \times 4$  inch *Ektachrome* transparency on a Crosfield *Magnascan* scanner.



#### Plate 10

Cross-sections of colour photographic materials highly magnified (see Section 12.4). *Top left*: a colour negative film, before processing. The blue-sensitive layer is on top, and immediately below it can clearly be seen the yellow filter layer that prevents the lower layers from receiving any blue light. The lowest layer in this example is an antihalation layer (see Section 18.14), above which can be seen the red-sensitive layer, and then, after a very thin inter-layer, the green sensitive layer. The silver-halide grains in the layers are clearly visible, but the magnification is not high enough to show all the oil globules in which the couplers are incorporated. The pinkish colour of the red layer, and the yellowish colour of the green layer, are caused by the presence of coloured couplers. *Centre left*: the colour negative film after processing. The blue layer has produced a yellow dye, the green layer a magenta dye, and the red layer a cyan dye. In this example, the larger grains near the top of the red and green layers have produced rather less dye than the smaller grains near the bottom (see Section 18.7). The yellow filter layer, the developed silver, the undeveloped silver-halide, and the antihalation layer, have all been removed by the processing (see Section 17.9). *Top right*: a colour reversal film after processing. This film is of lower photographic speed than the example chosen for the negative film, and the dye images are less grainy. *Centre right*: a print film fully processed. The magenta image is on top, and the yellow at the bottom, to obtain better sharpness (see Sections 12.11 and 18.14). *Bottom right*: a colour paper fully processed. The yellow layer is at the bottom to minimize the visibility of any roughness of the surface of the paper (see Section 18.15). Reproduced from  $5 \times 4$  inch *Ektachrome* transparencies on a Crosfield *Magnascan* scanner. Total magnification 2000 times.





*Plate 11*  
The appearance of processed images on motion-picture films. Each of the three positives on the right was made on *Eastman Colour Print* film from the adjacent negative on its left: top left, camera-original on *Eastman Color Negative* film; upper left, intermediate negative made from the camera-original on *Eastman Color Reversal Intermediate* film; lower left, intermediate positive made from the camera-original on *Eastman Colour Intermediate* film; bottom left, intermediate negative made from the intermediate positive on *Eastman Colour Intermediate* film; (see Section 12.11). The orange appearance of the films on the left is caused by the presence of coloured couplers (see Section 15.3). In the negatives, both the tones and the colours are reversed. Reproduced on a Crosfield Magnascan scanner.



The Dye Transfer system is important for professional users because, in spite of the high cost of operating it, its great flexibility, arising from the independent handling of the three coloured images, is often very useful.

Professional photographers sometimes need to give very long or very short exposure times and for this reason certain films are made specially for particular ranges of exposure times, since it is often impossible to make a film in which the contrasts of the three layers are equal at all exposure times. Thus Ektacolor Sheet Film type S, for instance, is intended for exposure times of  $1/10$  sec and shorter, while Ektacolor Sheet Film type L is for times from  $1/10$  to 60 secs.

A particular branch of professional photography is aerial survey work, and special films have been made for this purpose. In one of these films the three layers, instead of being sensitive to the red, green, and blue parts of the spectrum and yielding cyan, magenta, and yellow images respectively, are made sensitive to the green, red, and infra-red parts of the spectrum yielding yellow, magenta, and cyan dyes respectively (Tarkington and Sorem, 1963). When this film records green vegetation whose coloration is caused by chlorophyll, on reversal processing, a red or magenta result is obtained because, in addition to its green reflection, chlorophyll reflects strongly in the infra-red; green paints, however, do not usually have this property and reproduce as blues. The film therefore distinguishes very sharply between vegetation and green paints. It was therefore introduced (in 1942) to overcome camouflage in aerial reconnaissance work. This type of film can also be used in aerial survey work (Smith, 1968) to detect the distribution of certain types of trees in a forest (Spencer, 1947) and is also very valuable for recording underwater detail (Mott, 1966).

Films of this type, which have no layer sensitive to blue light, can be coated with their magenta-forming layers on top, in order to improve sharpness (see Section 12.11). It is also possible to coat this layer on top, even when one of the layers is blue-sensitive, if the speed of the blue-sensitive layer is very much greater than that of the blue-sensitivities of the other layers, a yellow filter can then be coated above all the layers, which is transparent enough to blue light to allow exposure of the blue-sensitive layer, but dense enough to prevent exposure of the other layers by blue light (Fritz, 1971).

### 12.11 Subtractive methods for motion-picture use

For amateur motion pictures, where the desire to have copies made is even smaller than in amateur still photography, the reversal types of film are used almost exclusively. But in professional motion-picture work both reversal and negative camera films are used. Fig. 12.7 summarizes the different methods employed (See Plate 11, opposite).

Since more than one copy is invariably required the direct use of reversal film is not possible. The next simplest system is the straight negative-positive combination, shown in Fig. 12.7(a), using, for instance, Eastman Colour



Negative and Print Films (or, in the past, Eastman Colour Negative Film with the Technicolor Process for the positive prints), this system gives satisfactory quality at the lowest cost (Hanson, 1952; Hanson and Kinsner, 1953, Dundon and Zwick, 1959, Kinsner, 1962; Koshof, 1967).

It is interesting to note that in Eastman Colour Print Film the conventional order of the layers, shown in Fig 12.3, is not followed. To obtain pictures of maximum sharpness it is desirable to have the magenta layer, whose image is the most strongly visible of the three, at the top, and the yellow layer, whose image is the least visible of the three, at the bottom. This can be done if emulsions can be made which are not sensitive to blue light. This is possible by using silver-chloride or silver-chloro-bromide emulsions, which have their natural sensitivity in the ultra-violet instead of in the blue. These emulsions cannot be used for camera films because of their rather low sensitivity, but for print films they are fast enough, and Eastman Colour Print Film has the magenta layer on top, the cyan layer in the middle, and the yellow layer at the bottom. (The cyan and magenta layers cannot be made with no sensitivity at all to blue light, but, by making the yellow layer much faster than the other two, their speed to blue light is negligible.) (See Plate 10, pages 202, 203.)

Although the system shown in Fig 12.7(a) is used whenever possible, because of its quality and cost advantages, there are a number of reasons why extra stages are sometimes advisable between the camera film and the release print (Gale and Kinsner, 1960). First, many motion-picture productions require special effects, such as dissolves and wipes, and these require intermediate steps if they are to be carried out conveniently. Secondly, intermediate records are useful as an insurance against loss or damage to the original camera film. Thirdly, intermediate records are useful for exporting to foreign countries for local release-printing. Fourthly, intermediate records facilitate any change of size or format between the camera film and the release prints. Fifthly, in the case of a reversal camera original, cheaper prints can sometimes be made from an intermediate record than from the camera film.

Fig 12.7(b) shows a system in which the colour negative is duplicated by printing it through red, green, and blue filters on to suitable black-and-white films. These black-and-white films used, at one time, to be printed on to a special *inter-negative* film having false colour sensitization, the blue layer giving the magenta image, the green layer the cyan image, and the red layer the yellow image (Anderson, Groet, Horton, and Zwick, 1953). This arrangement was chosen so that the magenta image (the most important for sharpness) was at the top, and the yellow image (the least important for sharpness) was at the bottom, of the tripack. This film was superseded, however, by an *intermediate* film having the conventional layer order (using absorbing dyes in the three layers to obtain good definition) known as Eastman Colour Intermediate Film (Bello, Groet, Hanson, Osborne, and Zwick, 1957). By making this intermediate film have a closely controlled gamma of 1.0, the system shown in Fig 12.7(c) provides an alternative method which is much simpler to operate, because

it avoids the necessity for printing three separate films in register, however, the use of four colour films in cascade makes it difficult to avoid some loss in quality. A simpler system is achieved by using a reversal intermediate film such as Eastman Colour Reversal Intermediate Film (Deer and Donlon, 1970) as shown in Fig 12.7 (d)

Reversal camera films are sometimes used when, for reasons of economy or portability, a 16 mm camera has to be employed. When such reversal camera films are used with reversal print films, the arrangement is known as a *reversal-reversal* or *positive-positive* system. Special films for operating this system (shown in Fig 12.7 (e)) have been made available, such as Ektachrome Commercial, Ektachrome E R, and Ektachrome Reversal Print Films (Groet, Liberman, and Richey, 1959, Groet, Murray, and Osborne, 1960, Beilfuss, Thomas, and Zuidema, 1966) and Eastman Reversal Color Print Film (Thomas, Rees, and Lovick, 1965, Wall and Zuidema, 1966). Release prints can be made more cheaply, however, from a negative than from a reversal film, and so if the number of copies required is sufficient, it becomes more economical as well as more flexible, to use an inter-negative film, such as Eastman Colour

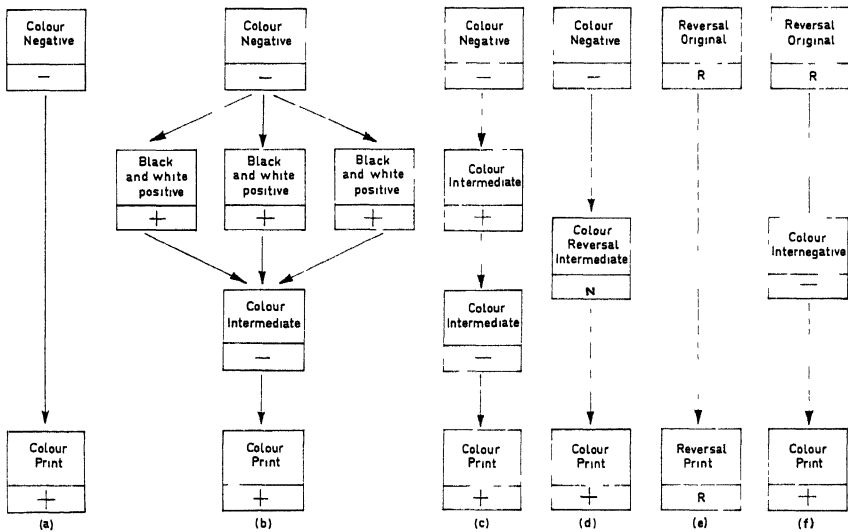


Fig 12.7 Different methods of producing release prints in colour in professional motion picture work. Films bearing the following different types of image are indicated thus

- Negative image
- + Positive image printed from a negative
- R Positive image obtained by reversal processing
- N Negative image obtained by reversal processing

Internegative Film as shown in Fig 12 7 (f). this film is of low contrast and has conventional layer order and sensitizing (Zwack, Bello, and Osborne, 1956) and is printed on to ordinary Eastman Colour Print Film. All the negative, Intermediate, and inter-negative films mentioned employ coloured couplers, the function of coloured couplers will be explained more fully later (see Section 15 3), but in these films they provide a means of correcting for the unwanted absorptions of cyan and magenta dyes, their use being particularly important in all systems where the dyes are used in several successive stages.

With the introduction in 1971 of the Kodak XL cameras for Super 8 size film, it became possible to take motion-pictures under any lighting conditions without the use of any supplementary lights. This was achieved by using a camera with an f/1.2 lens and a 240° shutter (giving exposure for two-thirds of the running time), and a 160 ASA speed type A reversal film of the Ektachrome type, the system is used without a filter in tungsten lighting and with an amber filter in daylight (*Movie Maker Magazine*, 1972).

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## CHAPTER 13

# Reflection Prints in Colour

1 Introduction – 2 Direct reflection-print systems – 3 Reversal-reversal (positive-positive) systems – 4 Negative-positive systems – 5 Inter-negative systems – 6 Basic difficulties in reflection prints – 7 Effect of surround – 8 Inter-reflections in the image layer – 9 Luminance ranges – 10 Luminance levels

### 13.1 Introduction

**A**LTHOUGH in cinematography the transparency is the ultimate requirement, in still photography reflection prints are usually preferred. Transparencies can justifiably claim the advantages of being inexpensive and of providing excellent photographic quality, but they suffer from the disadvantage of being inconvenient to view: a projector must be provided, a room must be darkened, a screen has to be set up, and a source of electricity provided, none of this is necessary for reflection prints.

### 13.2 Direct reflection-print systems

At first sight it might seem that the simplest way of producing reflection prints would be just to coat a reversal tripack material, such as Kodachrome or Ektachrome, on a paper support instead of on the usual transparent film base, and to use it in the camera. But this suffers from a number of serious difficulties. Such a system gives laterally reversed, or mirror-image, pictures of the real world. This can be overcome by using a prism or mirror over the camera lens, but this complicates the camera. In the original 'Polacolor' process, the image, immediately after development, is soluble, and this enables it to transfer to a receiving sheet, placed in contact with it, where it becomes insoluble again. Since the receiving sheet is placed face to face with the material exposed in the camera, the transferred image is laterally reversed with respect to the camera image, and is therefore correct with respect to the original scene. The development and transference of the image take place actually in the camera and the user can see the completed print within one minute of making the exposure (see Section 17.10). In the new 'Polacolor' process the receiving

sheet is integral with the exposed material and lateral reversal is corrected by means of a mirror contained in the camera (Land, 1972)

But whether by mirror or by transfer, two disadvantages of direct reflection-print systems may be noted. First, no enlargement occurs, so that a compromise choice has to be made between large cameras and small prints; secondly, accurate determination of exposure is necessary because the tolerances for image density and colour balance are smaller for reflection prints (which can be compared with other objects in the field of view surrounding them) than for transparencies projected in a dark room

### 13.3 Reversal-reversal (positive-positive) systems

If the production of reflection prints directly in the camera presents difficulties, it might be thought that the most attractive alternative would be to provide means whereby reflection prints could be made from transparencies. An enlarging stage could easily be incorporated so as to produce large prints from small cameras; correction for variations in the density or colour of the transparencies could be provided so as to produce prints of correct exposure and colour balance, and lateral reversal is of course avoided merely by turning the transparency over before printing it. Selection of those transparencies from which prints are especially wanted is rendered easy by virtue of the fact that colour transparencies consist of positive, and not negative, images. It is not surprising, therefore, that the first colour reflection prints offered to the public on a wide commercial scale used colour transparencies as intermediates, both in the U.S.A. (in 1941) and in England (in 1954). It is interesting to note that some of these prints have been made by processes in which the dye images, instead of being formed in the layers by colour development, are formed by image-wise destruction of dyes which are already present in the layers. the 'Ilford Colour Prints' introduced in 1954 were of this type, and the 'Cilchrome' prints introduced in 1964 also use this system; the chemical basis of these systems is described in Section 17.10. Papers on which positive transparencies can be printed directly to give positive images are known as *reversal colour papers* and the system as the *reversal-reversal* or *positive-positive* system. Several such papers are commercially available, and print services depending on this system are offered by some photographic manufacturers and by some photo-finishing laboratories (For reversal-reversal film systems, see Section 12.11)

### 13.4 Negative-positive systems

There are, however, several advantages in making *negatives* instead of positives on camera films when requiring reflection prints. Since colour negatives reverse all the tones and colours of the original scene, they are obviously not intended to depict its appearance, and hence their characteristics can be adjusted

solely to obtain the highest quality, at the greatest convenience, on the final print. Thus negative materials can be made of low contrast (a high contrast print material being used to give the required overall contrast to the system), and their low contrast enables them to possess good exposure latitude without over-exposure resulting in very high densities (which tend to be difficult to print). They can also incorporate couplers which are coloured, to correct for the unwanted absorptions of the dyes in the system (see Section 15.3). Finally, negative photographic materials are, at least in principle, inherently easier to manufacture and process than reversal materials. Colour negative films are therefore widely used as camera materials when reflection prints are required.

### 13.5 Inter-negative systems

Another method of making prints which, like the reversal-reversal system, employs a transparency as the starting point is the *inter-negative* system. In this system, a colour negative is made from the transparency and this is then printed on to the same type of colour paper as is used for the ordinary negative-positive system.

The inter-negative stage provides an opportunity for introducing colour correction and this is important because the use of cyan, magenta, and yellow dye-sets three times (in the transparency, in the inter-negative, and in the print material) means that the effects of their deficiencies, such as unwanted absorptions, are much more noticeable. The use of coloured couplers at some stage in the system is therefore desirable, and they can be incorporated in the inter-negative film.

Furthermore, by making the inter-negative film have a higher contrast at the high-exposure end of its scale than at its low-exposure end (see Fig. 14.10), some correction can also be made for the tendency for light transparencies to be of lower contrast than dark transparencies. This tendency arises from the fact that films intended for the production of transparencies must have a gamma that increases with density, so that the tone reproduction of the pictures is subjectively satisfactory (see Section 6.4).

Thus the inter-negative system offers more scope for colour and tone correction than the reversal-reversal system, but the necessity for producing the inter-negative makes it more expensive (unless the cost of the inter-negative can be spread over more than one print), it is more complicated to operate, and it may involve loss of definition unless special precautions are taken.

### 13.6 Basic difficulties in reflection prints

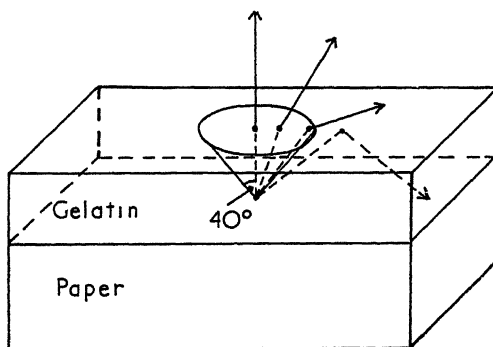
Whether made by a direct, a reversal-reversal, a negative-positive, or an inter-negative system, for reflection prints in colour to be successful, three difficulties additional to those inherent in transparencies have to be accom-

modated These difficulties are the effect of the surround, the effect of inter-reflections in the image layer; and the limited tone range caused by light reflected by the top-most surface of the prints.

### 13.7 Effect of surround

The first difficulty is that when a reflection print is viewed, other objects in the field of view provide a reference framework of lightness and colour balance against which any deviations in these respects in the print are easily noticed. But when a transparency is projected in a dark room the viewer has much less of a reference framework and hence variations in the lightness and colour balance of transparencies often pass undetected. The tolerances in density and colour balance when making reflection prints to a given standard of acceptability are therefore smaller than in the case of transparencies, and special printing techniques are required: these have been successfully established and will be described in Chapter 16.

The effect of surrounds on apparent contrast and colour saturation has been discussed in Chapter 6.



*Fig 13.1* Gelatin has a refractive index of 1.5, so that only light reaching its surface within a cone of semi-angle  $40^\circ$  is able to escape, the rest being totally internally reflected

### 13.8 Inter-reflections in the image layer

The second difficulty encountered in making reflection prints arises from the fact that the dyes composing the image are situated in a layer which is bounded at one side by the diffusing paper surface, and at the other by the gelatin-air interface. This means that the light by which the images in a reflection print are viewed passes not just once each way through the image layer,



but, on the average, several times. The reason for this can be seen from Fig 13.1. Gelatin, which is used as the vehicle for photographic emulsions, has a refractive index of about 1.5. This means that light reflected from the paper base beneath the gelatin can only escape from the gelatin if it emerges within an angle of about  $40^\circ$  from the perpendicular to the gelatin surface. Light reflected outside this cone is totally internally reflected back on to the paper where it is rediffused for a second attempt at escaping. Light reflected at the critical angle, which for gelatin is about  $40^\circ$ , emerges along the actual surface of the gelatin. The paper reflects light in all directions, and the fraction of the rays which emerge at the first attempt is less than half the total, actually only 38.6 per cent (Williams and Clapper, 1953). Thus 38.6 per cent of the incident rays emerge at the first attempt, the rest travelling back to the paper and up again, thus traversing the layer four times instead of twice and magnifying the density by a factor of two. Again only 38.6 per cent of the rays escape, and the remainder have to traverse the layer a further twice, six times in all, before another attempt is made, and so on. It is clear, therefore, that reflection densities are not simply equal to twice the transmission densities but to more than twice. The magnitude of the increase in density, however, is dependent on the transmission density of the layer, for if the density is very high the contributions of the rays which have traversed the layer four or more times will be quite small, but, if the density is low, rays which have traversed four, six, or even eight or more times will still have a noticeable effect. Suppose, for instance, the layer transmitted only one-tenth of the light, so that its trans-

mission density was 1.0 (optical density is defined as  $\log \frac{I}{T}$  where  $T$  is the transmittance). The light which had passed twice through the layer would be reduced to only one-hundredth of its original intensity, equivalent to a density of the layer of 2.0, but light which had passed four times through the layer would be reduced to one ten-thousandth, which is fairly negligible compared to a hundredth. But if the layer had a transmission density of only 0.15, then the intensities would be reduced by effective densities of 0.3 after two passes, 0.6 after four, 0.9 after six, and so on, and the corresponding intensities of one-half, one-quarter, one-eighth, and so on, do not fall quickly to a negligible proportion of the total reflection. The result, therefore, is that low transmission densities are magnified by factors considerably in excess of the simple doubling which might be expected, but that as the density of the layer increases the increase in the factor gradually reduces. This shown in Fig 13.2.

This behaviour of absorptions in reflection print layers has two important consequences in colour reflection prints. In the first place, it means that, in areas intended to be white, very great care must be taken to minimize any traces of residual dyes, because, as can be seen from Fig 13.2 very low transmission densities are magnified by factors as large as five or more. Secondly, because the unwanted absorptions of cyan, magenta, and yellow dyes are of lower density than the wanted absorptions, they will be increased in density

more than the wanted absorptions, this means that the unwanted absorptions have a stronger effect in reflection than in transmission materials. The effect also results in an effective broadening of the spectral absorption curve of a dye as shown in Fig 13 3 (Evans, Hanson, and Brewer, 1953). Once again low densities have been raised by a greater factor than high densities so that although the required peak density is obtained in a reflection image by having slightly less than half the amount of dye present, as compared with the amount required in a transmission image, the absorptions at wavelengths off the peak are increased more and hence the effective absorption of the dye becomes broader. Reflection prints, therefore, even if possessing dyes chemically identical to those used in transmission materials, have colorants which are broader in their absorption

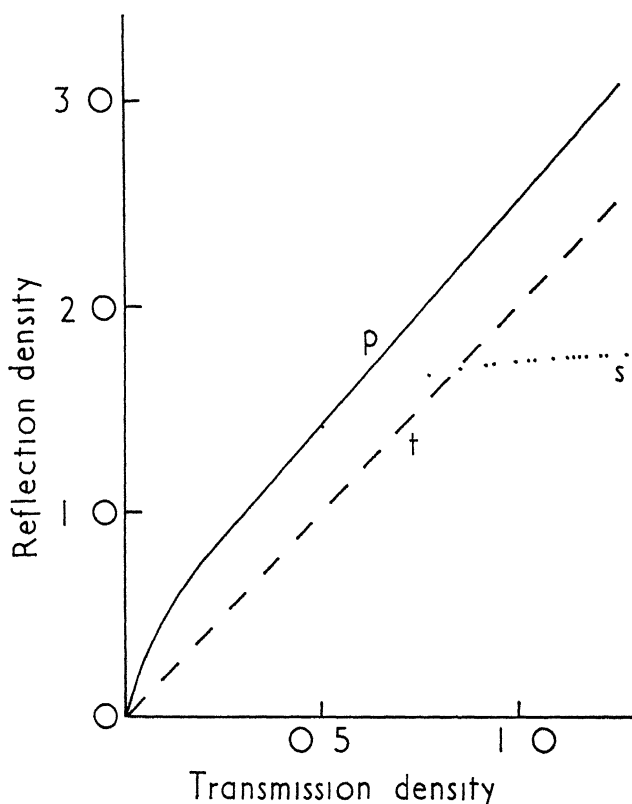


Fig 13 2 Reflection density plotted as a function of transmission density: (p) when the dye layer is in optical contact with a diffusely reflecting white layer, as in a reflection print, (t) when the optical contact is broken and the reflection density is simply twice the transmission density, (s) the way in which surface reflections modify curve p in typical room viewing conditions

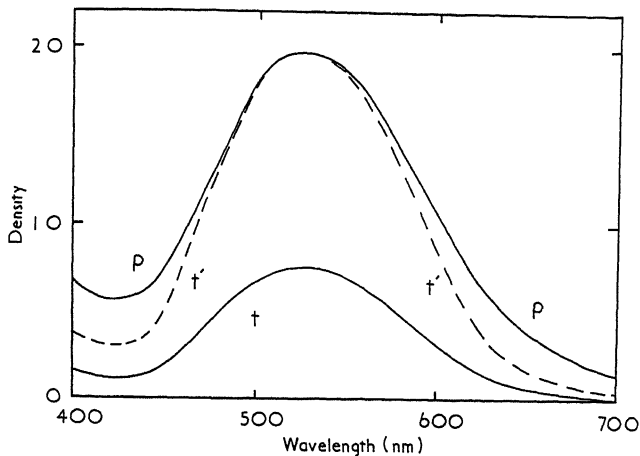
bands and worse in their unwanted absorptions, and these effects tend to reduce colour saturation and lightness

### 13.9 Luminance ranges

The third difficulty encountered in reflection prints arises from the existence of the top-most surface of the image layer, this surface inevitably reflects some light, and this light, because it has not traversed the image layer, simply acts as a whitish flare, desaturating the picture, its greatest apparent effect being in dark areas. Of even more importance than the desaturating effect, however, is the limitation which this surface reflection has on the range of tones which can be reproduced in reflection prints.

Jones and Condit (1941) have shown that the range of luminances in outdoor scenes varies from about 1.45 to 2.8 log units, with an average of 2.2 log units (that is, from 28 to 1 to 630 to 1 with an average of 158 to 1, in arithmetic units). Transparency materials usually have maximum densities of over 3.0, corresponding to a tone-range of 1000 to 1, and this suggests that they should in theory be able to handle the maximum luminance range of outdoor scenes satisfactorily. However, measurements of typical maximum and minimum luminances actually present in projected pictures shows the range to be only about 2.1 log units or 126 to 1 (Estes, 1953; Hunt, 1965a). The difference is made up of several factors. First, transparency films all exhibit some absorption in fully exposed areas and this 'stain' often amounts to 0.2 or more log units. Secondly, it is impossible to make photographic materials with characteristics which remain linear at the ends of their exposure scales, so that for whites to be reproduced with adequate tonal modulation their density has to be higher than that of the stain, this can account for a further loss of about 0.2 log units. Thirdly, if the maximum density of a slide is about 3.0, a fairly typical figure, and the luminance caused by ambient light is 3.0 log units less than the open-gate screen luminance at the same point (a figure representative of good projection conditions), then the minimum luminance for a black would be equal to twice that of the ambient luminance, or 0.3 log units above that corresponding to the maximum density of the film. Fourthly, because of vignetting in camera lenses and fall-off in the luminance provided by projectors towards the corners of the picture, typical maximum luminances in pictures are further reduced by about 0.2 log units, because only in some cases will they occur in the centre of the picture where the maximum luminance is available. These factors, amounting to 0.9 log units, reduce the tone range from the 3.0 log units of the maximum density of the films to 2.1 log units in picture elements on the screen.

However, the effect of the dark surround in reducing the apparent contrast of projected transparencies (see Section 6.4) is such that this range of reproduction luminances, 2.1 log units, is equivalent to only about 1.4 log units in



*Fig 13.3* Spectral absorption curves of the same dye (t) in a transparency material, (p) in a reflection print material, and (t'), curve (t) multiplied by 2.61 to make the peak density equal to that of curve (p). Curve (p) is broader and has higher unwanted absorptions than curve (t')

scene luminance, and this is appreciably less than the 2.2 log units for an average outdoor scene.

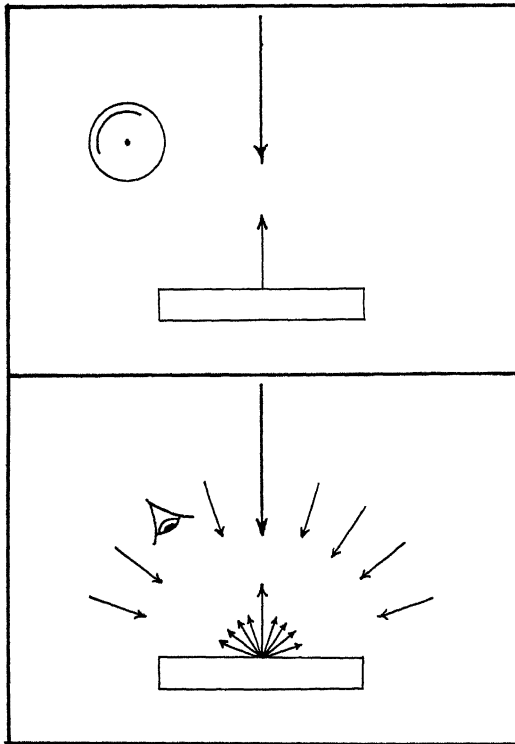
But, when similar measurements are made on the range of tones available between typical maximum and minimum luminances in reflection prints viewed in average conditions, the range is even smaller than for transparencies.

It is possible to make colour photographic papers which, when processed to give highly glossy surfaces, possess blacks which when measured in good reflection densitometers have maximum densities of 2.4 or more. However, as with colour transparencies, the luminance range is reduced by several factors. First, the minimum density or 'stain' of colour photographic papers usually amounts to about 0.1 log unit, secondly, another 0.2 log unit is normally lost because of the need for reproducing whites at a high enough density for adequate tonal modulation to be achieved. Vignetting is usually only a small factor in negative-positive print systems because the negative tends to have light corners and this helps to correct fall-off of luminance towards the corners of the picture on enlargement. In reversal-reversal systems vignetting may add a further important loss. The factors so far considered amount to a total loss of range of about 0.3 log units, so that it might be expected that 2.1 log units should remain. But measurements show that the actual tones perceivable often run from about 0.3 to a maximum of only 1.55 giving a range of only about 1.25 log units (Hunt, 1965a). A further large loss of 0.85 has therefore occurred, and this is the result of the light reflected from the topmost surface of the print. Similar results for black-and-white photographic papers have also been reported (Carnahan, 1955).

The reason why a black, which a densitometer can measure as having a maximum density of 2.40, appears to have a maximum density of only about 1.55 when seen under typical viewing conditions in a room can be explained by reference to Fig. 13.4. The top half of the figure illustrates the situation in the densitometer. The print is illuminated by a beam of light perpendicular to the surface and the reflection from the glossy top surface of the print is mainly back along the same path; the photocell, which views the print from an angle of  $45^\circ$  therefore picks up only the light reflected diffusely by the print after traversing the image layer. The area of the inside of the densitometer which is specularly reflected along the direction of the photocell is arranged to be of extremely low luminance, hence the effect of the light reflected by the topmost surface of the paper is virtually eliminated. The lower half of the figure illustrates the conditions when the print is viewed in a room although most of the light may come from one (or a few) directions, as indicated by the heavy vertical arrow, some light will fall on the print from all other directions since the room, in general, has significant luminances in all its parts. Hence, no matter where the eye is placed, specular reflection of the light coming from some part of the room will enter the eye and prevent it from seeing the true maximum density of the paper. It is found that 1.55 represents about the maximum density that can be seen in ordinary rooms, and the effect of this on the relationship between reflection and transmission densities is shown by the dotted line in Fig. 13.2. The value of 1.55 is not affected by the maximum density evaluated in a densitometer, provided this figure is not less than about 2.0. (It should not be construed from this that the maximum densities of papers are unimportant so long as they are above 2.0. changes in the maximum amount of dye available in a colour print can affect the rendering of saturated colours by virtue of changes in the sloping sides of its spectral absorption curve, even though the appearance of blacks as viewed in rooms is unaltered.) The figure of 1.55 applies to rooms with rather directional light sources, such as are provided by tungsten lamps. In diffusely lit rooms, it may be only about 1.40. In highly unusual viewing situations, such as viewing the print by a shaft of sunlight in a coal-cellar, or, more realistically, holding prints in a beam from a projector shining in an otherwise dark room, figures higher than 1.75, and even approaching the densitometer figure, may be achieved.

For ordinary conditions the range of luminances available in reflection colour prints can therefore be taken as 1.55 minus 0.30 (to allow for the losses mentioned earlier), or a range of no more than 1.25 log units, or 18 to 1. This range is thus less than that available in projected transparencies (2.1 log units in a dark surround, equivalent to an effective range of about 1.4 log units in an average surround) and both these ranges are much less than that of average out-door scenes (2.2 log units). Hence, although densities below those needed for reproducing modulated whites will also be used, some 'crushing' of whites or blacks or both must take place, but more so in reflection prints than in transparencies; this is illustrated in Fig. 6.11. (When transparencies are

projected in conditions of considerable ambient illumination, and when reflection prints are made on very matt paper, such as newsprint, the ranges of luminance are decreased even further ) When photographing scenes with the intention of producing colour reflection prints the successful photographer is therefore careful to compose or arrange the scene so as to keep all important subject matter within a limited luminance range, in general this means that heavy shadows must not be allowed to fall on important parts of the scene. Even when this is done, difficulties remain with some types of scene for instance, in wedding pictures, while a transparency may handle the white of the bride's dress, and the black of the bridegroom's suit without difficulty, in a reflection print it is not easy to avoid either loss of detail in the former by flat highlights or in the latter by blocked-up shadows (See Plate 9, page 202 )



*Fig 134.* Top when illuminated perpendicularly, no specular reflection from a reflecting sample reaches a photo-cell placed at  $45^\circ$ . Bottom when viewed in a light room, no matter where the eye is placed, some specularly reflected light is seen, and this limits the maximum density which can be seen on reflection prints in typical viewing conditions

It is sometimes useful to lighten heavy shadows in out-door scenes by using *fill-in flash*, that is, a (blue-coated) flash-bulb can be fired at the time of exposure from a position near the camera. Similar results can also be obtained by using white or metallic reflectors suitably placed. In these ways the lighting can be adjusted to suit the system (See Plate 24, page 523)

### 13.10 Luminance levels

The apparent-brightness, or luminosity, of any given luminance depends markedly on the adaptation conditions of the observer's eye. Thus the motor-car headlamp which dazzles painfully after dark, appears to be a very modest source in bright sunlight: the luminance has remained constant, but the luminosity has changed enormously.

In comparing the luminance ranges available in colour transparencies and prints, some attention must also be paid, therefore, to the absolute luminances involved and to the adaptation conditions. Projectors which provide about 100 lux on the screen produce whites of luminances comparable with those on reflection prints illuminated at about 50 lux: these levels are roughly equivalent to those obtained with average domestic projectors and average tungsten-lit rooms in houses. Projectors giving 500 lux are sometimes used and are becoming more common, and living rooms lit at considerably more than 50 lux are certainly encountered, but to consider the luminance of the whites in the two cases as typical seems broadly justifiable. What then of the luminosities? In the case of the projected slide the surround is dark and this has the effect of increasing the luminosity, or 'subtracting grey' from the picture, whereas no such effect usually occurs when viewing prints. The result is that the whites on projected transparencies look much whiter than those on reflection prints, moreover, as we have seen, the transparencies also have a greater luminance range, and this is usually sufficient to make the blacks look blacker as well. The advantage here, therefore, lies entirely with the transparency, the whites are whiter and the blacks blacker. But if colour reflection prints are viewed in bright sunlight the illumination level can reach 50 000 lux, and this leaves even a powerful projector far behind. But what happens to the luminosity? Some indication can be obtained by using the binocular matching technique (as described in Section 8.8), some results of which will now be described (Hunt, 1965a).

In the instrument used, the observer's left eye had an unobstructed view of the scene, while his right eye viewed a white field of  $15^\circ$  subtense, and  $3600 \text{ cd/m}^2$  luminance with a centre spot of subtense  $1\frac{1}{2}^\circ$  which could be adjusted in colour and luminance to produce a wide range of luminosities. A wide range of luminosities seen by the left eye could therefore be matched by the centre spot in the right eye, and the luminance of the centre spot necessary to do this was used as a measure of the luminosities seen in the left eye. Observations of this type were made on a white, and four grey, squares of a chart

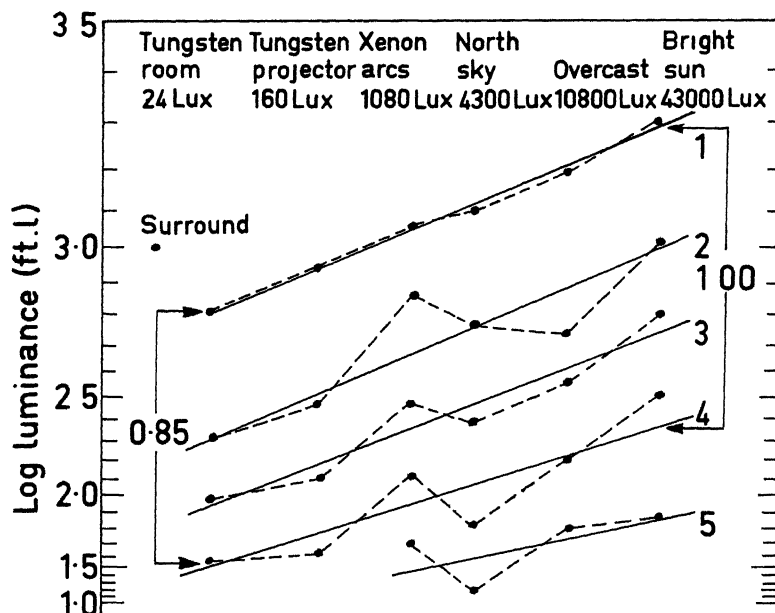


Fig 13.5 Log luminance (of a  $1\frac{1}{2}^\circ$  central spot in a  $15^\circ$  surround of  $3600 \text{ cd/m}^2$ ) necessary to produce the same luminosity as that of a white (1) and four grey (2, 3, 4, 5) samples seen under the conditions shown. The reflectances of the white and the greys were (1) 85.0, (2) 21.5, (3) 13.3, (4) 5.3, (5) 1.7%. If the visual contrast represented by the spacing between lines 1 and 4 for the bright sun conditions is regarded as unity, that for the tungsten room condition is about 0.85 (on this Munsell value type of scale with the surround being set at Munsell value 6)

containing a neutral scale of six squares, and eighteen coloured squares. The results are plotted in Fig. 13.5. The luminances of the central spot seen by the right eye are plotted on a log scale which has been spaced so as to represent Munsell value intervals uniformly. The luminance corresponding to the right-eye surround luminance has been set arbitrarily at the point on the scale representing Munsell value 6. The dots marked 1 all refer to the white square on the chart, those marked 2, 3, 4, 5 refer to progressively darker greys. The left-eye viewing conditions used are marked along the top and the results obtained for each are plotted vertically below them. The spacing of the viewing conditions along the abscissa is entirely arbitrary (except that they are progressive in luminance level) and has been chosen so that approximately linear results are obtained for the white points. The condition marked 'tungsten projector, 160 lux', consisted of the chart illuminated in a dark room by means of a tungsten projector the size of whose projected beam exactly covered the chart area and no more, so that the viewing conditions were closely analogous



to projecting a transparency. It is seen that although the point labelled 1 for the tungsten projector at 160 lux is higher than that for tungsten room lighting at 24 lux, it is lower than those for Xenon arcs at 1080 lux, north sky at 4300 lux, overcast sky at 10800 lux, and bright sun at 43000 lux. Since, in these last four viewing conditions, the chart was seen in an average environment, and not surrounded by a very low luminance as in the case of projected pictures, it is clear that a substantial increase in the luminance of whites can produce a greater increase in luminosity, when measured in this manner, than occurs as the result of a dark surround. Thus, according to these results, even prints viewed in a room well-lit by daylight (1000 lux) should appear to have whites of greater luminosity than those of projected transparencies at about 160 lux. It is therefore to be concluded that prints viewed in good indoor daylight have whiter whites than those of projected transparencies. Thus, although the range of luminances in the prints remains a restriction, their appearance should be greatly improved by viewing them under conditions of high illumination, and this is borne out in practice.

It is interesting to note in Fig. 13.5 that the spacing of the points representing the white and grey squares is roughly similar for most of the six viewing conditions, and, if the Munsell value scale as set is appropriate for these observations, this suggests that the contrast of the grey scale does not alter markedly over this range, although of course the luminosity varies. There is, however, some evidence for a slight fall in visual contrast as the luminance level falls, a tendency also reported by others (Breneman, 1962; Stevens, 1961) but it must be remembered that if the surround were allocated a different value on the Munsell scale the spacing of the points would be affected. The figure shows a tendency for the darkest grey (5) to become rather indistinguishable from black as the illumination level drops to 24 lux, and, although this accords with one's general visual impression, the accuracy of binocular matching with a surround field of high luminance becomes very low as black is approached, and the position of the points is not very reliable, in fact, the darkest grey (5) could not be measured at all under the two lowest illumination levels. This is probably why the contrast-lowering effect of a dark surround is not shown by the results for the tungsten projector. Luminosity-scaling investigations have shown that, as the illumination level falls, dark greys tend to remain fairly constant in appearance, but that blacks actually *increase* in luminosity (Stevens, 1961).

It has been shown (Hunt, 1952 and 1965b) that not only does luminosity increase with illumination level but substantial increases in colour saturation also take place; this is a further reason why the appearance of colour photographs is improved by viewing them at high levels of illumination. It thus becomes at least debatable, and no longer a foregone conclusion, whether a projected transparency at 100 lux, or a reflection print at 1000 lux, is to be preferred. Other factors peculiarly deleterious to reflection prints, such as the degradation of dye colour caused by inter-reflections, or the noticeability of stain as such, or the ability to detect quite small departures from optimum in

density or colour balance, may give victory to the transparency, but as far as luminosity of the whites is concerned the advantage should be with the print, and if the subject matter is carefully handled the restricted luminance range need not have a serious effect. This was illustrated at the 1964/65 World's Fair at New York (Bartleson, Reese, Macbeth, and James, 1964), where a group of reflection prints displayed under very high levels of illumination appeared as attractive as transparencies; however, in this case the print was illuminated at a higher level than the surround so that some 'subtraction of grey' by virtue of simultaneous contrast increased the luminosity of the whites above that normally associated with the luminance level used.

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# Quantitative Colour Photography

1 Introduction - 2. Sensitometric pictures - 3. Sensitometric wedges - 4. Uniformity of illumination - 5. Exposure time - 6 Light sources for sensitometry - 7. Transmission colour of lenses - 8 Selective exposure of layers - 9 Latent image changes - 10. Controlled processing - 11 Visual evaluation - 12. Logarithmic scales - 13 Densitometers - 14 Specular and diffuse densities - 15. Printing densities - 16. Integral densities - 17. Some effects of curve shape - 18 Colorimetric densities - 19 Spectral densities - 20. Analytical densities - 21 Integral reflection densities - 22. Analytical reflection densities - 23. Exposure densities - 24. Scales of equal visual increments - 25 Tri-linear plots - 26 Stability of dye images

## 14.1 Introduction

MANY colour films are successfully exposed without any measurement being made of the illumination levels of the scenes, and even when such measurements are made they are often restricted to the response of an exposure meter to the integrated light reflected by each scene as a whole Appraisal of the final picture is often by visual inspection without any measurements being made at all.

But even in amateur colour photography measurement plays a very important, even if largely hidden, part in the success or otherwise of the results Thus, when the final picture is in the form of a reflection print, measurements of the transmittance of the negatives, inter-negatives, or transparencies from which the prints are made, form a vital part of the printing operation, as will be discussed in Chapter 16; and even when transparencies are produced directly on a reversal film without any printing stage, a very great deal of measurement will have been made by the manufacturer on samples of film cut from the same batch of material as is being used by the customer, and the conditions in which the film is processed will normally be the subject of further extensive measurements.

In professional photography, more elaborate measurements are often made on the scene itself, including, for instance, determining the luminance of an average white (or the maximum and minimum luminances), as well

as, or instead of, determining the average luminance of the scene as a whole; and if intermediate stages are used, involving black-and-white separations, inter-negative or intermediate films, or masking techniques (to be described in Chapter 15), then measurement is usually essential.

If photographic steps are used in conjunction with other media, such as television or half-tone printing, measurement is indispensable in the experimental and setting-up stages, otherwise it becomes virtually impossible to obtain a clear picture of the contribution of each part of the system to the virtues or deficiencies of the final result, and improvements cannot then be systematically sought.

Finally, in some scientific and technical investigations it may be desirable to use colour photography to obtain quantitative results of certain phenomena, and of course measurement is then involved.

There are thus many reasons why an understanding of the science of photographic measurement as applied to colour photography should be acquired. The measurement of the sensitivity of photographic materials is called *sensitometry*. Sensitometry is carried out in absolute terms by photographic manufacturers who are naturally greatly concerned with the photographic 'speeds' of their materials, but in many instances of applied colour photography the interest is confined to relative results, and in these cases measurements in absolute terms are not required and simpler techniques can often be adopted. The evaluation of the photographic records obtained in sensitometry is called *densitometry*, because, as the name implies, this usually involves measuring *density* (defined as  $\log (1/T)$  where  $T$  is the transmittance or reflectance of the area being measured).

Sensitometry consists essentially of the three basic steps of all photographic systems, exposure, processing, and evaluation; but each step has to be carried out under closely controlled conditions to obtain consistent results. It is important, however, to see that the controlled conditions are still typical of the actual conditions of use of the material, or the results, though consistent, may not be relevant.

## 14.2 Sensitometric pictures

Sensitometric exposures are intended to illuminate the photographic material with known amounts of light, the purpose being either to determine the absolute sensitivity of the material, or to calibrate it in relative terms for some particular application. The difficulty of maintaining any real scene constant in luminance at all points means that some artificial 'picture' must be used in practice. This could be a suitable black-and-white or colour photograph, and this type of test object is sometimes used. If the photograph is a transparency it can be printed on to the photographic material under test by placing it in contact and illuminating it with a uniform controlled light source. But if the size of the image required on the test film is different from that of the original, a

## QUANTITATIVE COLOUR PHOTOGRAPHY, 14.3

projection system must be used and the original can then be either a transparency or a reflection print, transparencies are generally used because of their greater tone range and because of the greater difficulty of keeping a reflection print clean. Instruments for forming images of photographs on to test films for sensitometric purposes are known as *camera sensitometers*; they are mainly used for rather special purposes thus graininess and sharpness can be evaluated by forming an image greatly reduced in size on to the test film, and then magnifying it again; or if large numbers of identical pictures are required for a test programme it is often convenient to expose them on a camera sensitometer.

### 14.3 Sensitometric wedges

Using a picture of a scene as a test object, however, has the disadvantage that the identification of individual areas for measurement is rather complicated, and using a projected image for exposing the test-material has the disadvantage that vignetting and flare, caused by the lens, introduce uncertainties into the calibration, unless this is carried out by direct photometry of the image itself, which may be difficult to do with sufficient accuracy. For general purposes, therefore, a very much simplified 'scene' is usually used. This consists of either a stepped or continuous *wedge*. This is a strip of transparent material the transmittance of which varies along its length either in steps, or continuously, in a known manner. The test-material is exposed by contact-printing such a wedge on to it, the instrument in which this is done being called a *sensitometer*, the exposure given at each point is then identified either by the number of the step along the wedge (if it is stepped) or the distance along the wedge (if it is continuous).

For convenience, sensitometric wedges should have, for any one step or position, exactly the same transmittance at all wavelengths of the visible spectrum, in other words, they should be constructed of *non-selective neutral* material. Such material is not easy to find, and some sensitometers, instead of using wedges, use rotating drums which vary the exposure *time*, instead of the illumination, along the strip of test-material. However, changes in time and illumination, although approximately, are not exactly, inter-changeable on photographic materials (a phenomenon known as *reciprocity failure*), so that such variable-time exposures are usually only suitable for purely relative work, like checking processing uniformity. For general work, non-selective neutral wedges are required, and these are available commercially either as black-and-white photographic (silver) wedges or as colloidal graphite (carbon) wedges, or as Inconel (metal deposit on glass or quartz) wedges. Whenever photographic silver wedges or test-objects are made up, the neutrality of the image should be carefully checked, because preferential scattering at certain wavelengths can cause appreciable coloration.

The colloidal graphite is usually dispersed in gelatin and, if the particle

size is small, it has a brownish colour which has to be corrected by incorporating bluish dyes. Wratten neutral density filters are of this form. By making the particle-size larger (M-type carbon) better neutrality is achieved but appreciable scattering occurs which limits the use to non-image-forming situations. The Inconel wedges have very good neutrality, but are expensive and have strong specular reflection which may need to be dissipated (Eastman Kodak Co., 1970).

The size of the steps on a step-wedge is largely a matter of convenience, but very small steps are difficult to evaluate and are affected by local development-exhaustion effects (*edge-effects*), a step-length of 0.4 inch (10 mm) is widely used, with the width being either the same or extending right across the film. Transmittance increments from one step to the next are convenient if they are in the ratio of the square-root of two, so that the exposure is doubled or halved for every two steps

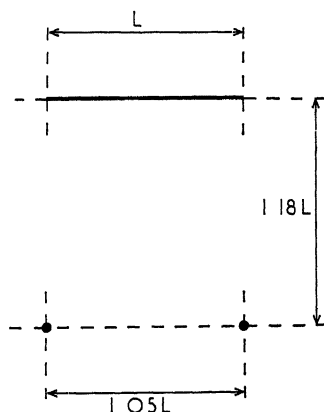


Fig 14.1. Arrangement of two 'point-source' lights so as to give illumination, along a wedge of length  $L$ , uniform to within  $\pm 0.1$  per cent

#### 14.4 Uniformity of illumination

In camera sensitometers the vignetting of the lens may have to be counteracted by illuminating the test object more strongly at the edges than at the centre, but in contact sensitometers very uniform illumination of the picture or wedge is desirable so that for calibration purposes any residual non-uniformities can be ignored. This means in practice that the light should be uniform to within about  $\pm 1$  per cent. If a single source, small enough to be considered a 'point source' is used, it must be about  $4\frac{1}{2}$  times the length of the wedge away to provide  $\pm 1$  per cent uniformity; thus if the wedge had 21 steps, each 0.4 inch (10 mm) long, the total length of the wedge would be 8.4 inches (21 cm) and the distance of the lamp nearly 40 inches (100 cm). However, it

has been pointed out that, if two 'point-source' lamps are used, much better uniformity can be obtained with the lamps much closer. Thus a uniformity of  $\pm 0.1$  per cent is attained with the lamps 1.18 times the length of the wedge (about 11 inches (27½ cm) for an 8.4 inch (21 cm) wedge) away from the plane of the wedge, in this case, as shown in Fig. 14.1, the lamps have to be equidistant from the centre of the wedge and separated by a distance equal to 1.05 times the length of the wedge (Marriage, 1955). This two-lamp arrangement thus enables a much more compact sensitometer to be built with better uniformity. One problem is that unequal ageing of the lamps would cause serious deterioration of the uniformity, but, because the lamps are now so much closer, the illuminance of the test-material is greatly increased, and hence the lamps can be under-run and good stability achieved.

#### 14.5 Exposure time

The time for which the photographic material is exposed should be as near as possible the same as that used in the conditions which the sensitometer is supposed to simulate, unless it is known that the difference in exposure time does not involve reciprocity failure, or that the effects of any reciprocity failure are negligible in the application concerned. If enlarging on to photographic paper is the application, then exposure times of between about 1 and 30 seconds are involved. These can conveniently be given by switching tungsten filament lamps on and off by means of an electronic timing switch, the lamps of course must be run at constant voltage and a constant-voltage transformer is usually adequate for this purpose. With camera films, typical exposure times are usually much shorter and some sort of shutter must be used. For these short exposure times, usually in the range 1/50 to 1/500 second, the illuminance on the film has to be quite high in order to give an adequate exposure. In one convenient form of sensitometer, this is achieved by using a single lamp and a slit which are moved uniformly together along the strip; narrow slits can then be used to give very short exposure times, and short lamp-to-film distances to give high levels of illumination. Exposure times in the range from 1/1000 to 1/10 000 sec. are usually given in practice by means of electronic flash equipment, and in these cases it is therefore appropriate to use a carefully controlled version of this type of source in the sensitometer, no shutter being necessary.

#### 14.6 Light sources for sensitometry

Except for the very short exposure times just mentioned, tungsten lamps are the most convenient source for sensitometry because of their ease of control and good stability if under-run. When the application which is being simulated also uses tungsten lamps, then they are clearly desirable in the sensitometer because their spectral power distribution is also correct. If the source used in the applica-

### 14.9 Latent image changes

A variable which needs to be remembered in sensitometric work is the change in the latent image with time. This is not usually a large factor, but it may often occur in the form of a fairly rapid change in the first two or three days, followed by a fairly slow drift. For the highest accuracy it is thus advisable either always to process the material within an hour or so of exposing it, or to allow a few days for ageing at room temperature, followed by cold storage until processing. The former method is more convenient for some purposes, but the latter is useful when large numbers of strips are exposed at one time for subsequent use as process-control checks.

### 14.10 Controlled processing

Because of the inherent variability of the processing step in photographic systems, special precautions usually have to be taken when processing any material on which measurements are to be made, but care is necessary to ensure that the special precautions do not make the process untypical of those used in practice.

The factors affecting consistency of processing include the chemical compositions of the solutions, the temperatures of the baths, the time spent by the material in each bath, and the nature of the agitation of each solution over the surface of the material; developers usually require much more critical control than the other solutions.

Photographic baths alter with use, or *season*, on account of the chemical interactions between the materials and the solutions. One way of standardizing the chemical composition of the baths is therefore to make them up from fresh ingredients, or to draw fresh supplies from a large bulk mix for each process; but if this is done, it must be remembered that although good consistency may be obtained, the process will differ from a normal process unless the formulation of the solutions allows for the seasoning effects which occur in practice. Control of the solutions by chemical analysis may be used, but this is expensive and cannot guard against every possible type of variation. Useful results, however, can be obtained by using on every occasion a strip from a *check* or *control* material similar to the test-material, to detect any processing variations (Koerner, 1954).

Controlling the times in, and temperatures of, the solutions does not present any very great technical difficulties, but scrupulous care in watching these two factors is well repaid.

The agitation of the solution over the surface of the photographic material greatly affects the rate at which the exhausted products are removed and replaced by fresh supplies, and this in turn affects the rate of the reaction, especially in developers. The difficulty of exactly reproducing practical agitation conditions in special sensitometric processing devices is a strong argument for using practical agitation conditions whenever possible. The



following methods of agitation are commonly used: recirculation of the solution through the tank by forcing it out through a pump and back again; gas-burst agitation, by releasing, once every few seconds, a burst of gas at the bottom of the tank and letting it rise to the top (nitrogen is generally used in developers because it has no chemical effect on them), the solutions may be sprayed on to the material from suitable nozzles, or they may be moved across the surface of the material mechanically by means of drums, rollers, vanes, or brushes; and for separate sheets or short lengths of film (but not for continuous lengths of motion-picture film or still films joined together) agitation may be effected by lifting the material out of the solution and letting it drain off at prescribed intervals (the lift-and-drain method), or, if a single sheet is being processed in a dish, a rocking motion may be used provided that regular patterns in the liquid are avoided; finally, processing may be carried out with zero agitation by coating the solutions on the material in viscous layers (Edgecombe and Seeley, 1963).

Sometimes, for instance when the couplers are in three separate developers as in Kodachrome, the process is too complicated to duplicate in a rigidly controlled version for sensitometric purposes, in these cases processing variations either have to be averaged out by processing a number of duplicate strips on different occasions, or allowed for by processing with the test material a *control-strip* exposed on a film of known properties. Although these procedures are somewhat cumbersome they do have the merit that the process used for the sensitometric material is the actual practical process itself.

The use of control materials introduces some further possible complications. It is, of course, necessary that such materials be very uniform themselves from one piece to another, and it is therefore essential that all the control material be from the same parent roll of the same batch. The sensitivity of photographic materials varies slowly with time so that a control material cannot be regarded as invariant over long periods, however, the rate of change can usually be greatly reduced by keeping the material at low temperature, and for the most critical work temperatures as low as zero degrees Fahrenheit (minus 18° Centigrade) are used (but it is essential to allow the material to reach room temperature before it is unpacked for use, otherwise condensation and local temperature variations will occur). Finally, it is possible for a control material to indicate that a process is on standard when one fault has cancelled out another, for instance a developer having a high temperature and a low concentration of developing agent: under these conditions the test-material may not give the same result as in a standard process, although the control material apparently indicates that all is well. To avoid these *film-process interactions*, careful control of the process is therefore still necessary even when control-strips are used, and for very critical work several processings should be used and the results averaged.

It might appear from the above discussion that controlled processing is an almost impossible undertaking. It is certainly true that to obtain the highest

accuracy very great precautions have to be taken, and photographic manufacturers and large scale processing stations generally use both chemical analysis and frequent control-strips to keep their processes on standard; useful, though less accurate results, can still be obtained, however, by less elaborate means by using control-strips with reasonable care and common-sense.

When colour photographic materials are being used to record phenomena for subsequent colour measurement, an even better method than the use of separate control strips is to expose a sensitometric wedge (or other convenient series of controlled patches) on a part of the same piece of film as is being used to record the pictures: differences in processing between the picture and the calibrating exposures are then minimized. On roll-films or 35 mm films, part of each film can be used for the wedge and the rest for a series of pictures, on sheet films, part of each sheet must be reserved for the wedge. Alternatively it is possible sometimes to introduce the wedge or a series of patches in the scenes themselves, but, if this is done, due allowance must be made for vignetting in the camera and for any non-uniformity of illumination on the wedge or patches in the scene.

#### 14.11 Visual evaluation

The evaluation of the processed material can be carried out in various ways, some of which are highly sophisticated. The simplest method of all, visual inspection, should not be overlooked, however, because the eye is a very good detector of *differences* in transmittance or reflectance, even though not so precise as an absolute detector. Thus any important differences between a test-material and a control can usually be seen unless they involve changes in blue transmittance seen at low luminances, the eye being rather insensitive even to differences in these conditions. Visual inspection is also very useful in the detection of any streaks or marks on the processed material, such local blemishes being capable of producing most peculiar looking measurements unless they are avoided. Finally visual inspection can usually (but not always) be relied upon to act as a useful check on results obtained by other means.

#### 14.12 Logarithmic scales

It was mentioned in Section 14.3 on sensitometric wedges that the transmittances of successive steps on stepped-wedges used for exposing photographic materials usually bore a constant ratio to one another: the reason for the increment being a constant ratio (the transmittances being for example 4, 8, 16, 32, 64, etc.) and not a constant arithmetic difference (4, 19, 34, 49, 64, etc.) are twofold: first, a ratio sequence of transmittances appears much more uniformly spaced to the eye than an arithmetic sequence, and secondly, when alterations are made to the level of the exposure given to a photographic material (by altering the lens aperture, or the scene illuminance, for instance) all the illum-

inance levels on the photographic material are multiplied by a common factor, and on a ratio sequence this corresponds to the same shift, in terms of number of steps, along the wedge for all parts of the scene. It has therefore become universal practice to evaluate sensitometric results in terms of variations in the logarithm of the exposure ( $\log E$ ), for which a ratio sequence is spaced at equal intervals, instead of in terms of the exposure ( $E$ ) itself. For similar reasons, instead of using the transmittance or reflectance,  $T$ , of photographic materials, a logarithmic function is used, but in this case although  $\log T$ , the *opacity*, could be used, it has long been the practice to use *density*, which is defined as  $\log 1/T$ , or  $\log 100/T$  if  $T$  is expressed as percentage transmittance or reflectance. The logarithms used are all in cases to the base 10, so that a difference in  $\log$  exposure of one unit, for instance, represents a tenfold change in exposure, and a transmittance of one per cent, for example, is equivalent to a density of 2.0.

It is customary to plot density against  $\log$  exposure to represent the tone-reproduction characteristics in photography and the  $D$ - $\log E$  curves thus obtained are known as the *characteristic curves* (see Section 6.2), or *H and D curves*, after Hurter and Driffield, who first used such curves. The slope of the characteristic curve is related to the visual *contrast* of the image, and the slope of the straight line tangential to a straight part of a characteristic curve is known as the *gamma* ( $\gamma$ ). In a photographic system involving more than one material, the overall gamma of the system is approximately equal to the product of the gammas of the individual parts, but the exact relationships are affected by flare and stray-light considerations. (In television, *contrast* is used to denote the ratio of the luminances of the lightest and darkest parts of the picture. See Section 21.1.)

#### 14.13 Densitometers

Much ingenuity has been expended on the design of instruments for measuring density, and many different types have emerged. But modern instruments are usually in one of the three forms shown in Fig. 14.3. The top type represents a simple visual instrument; the middle type, a photo-electric instrument, working on the substitution principle; and the bottom type, a direct-reading photo-electric instrument.

In the visual instrument, beams from the transmission and comparison lamps are arranged to illuminate the two halves of a comparison field. (When reflection samples are measured, the two reflection lamps are used instead of the transmission lamp.) The sample is then put in one beam, and the position of a continuously varying neutral wedge, situated in the other beam, is adjusted until the two halves of the field appear to match. The density of the sample is then related to the position of the wedge, which can be read by means of an appropriate scale mounted with it. Any lack of symmetry in the two beams can be allowed for by moving the transmission lamp (or the reflection lamps) so that with a sample of zero density in the instrument a reading of zero is

obtained on the wedge, a procedure known as *zeroing*. When a reflection sample is being measured, the zeroing should, in theory, be carried out using a perfect diffuser: a surface of freshly smoked magnesium oxide or freshly scraped barium sulphate powder is a good approximation to a perfect diffuser, but, because of their fragility, specially calibrated white tiles are often used instead.

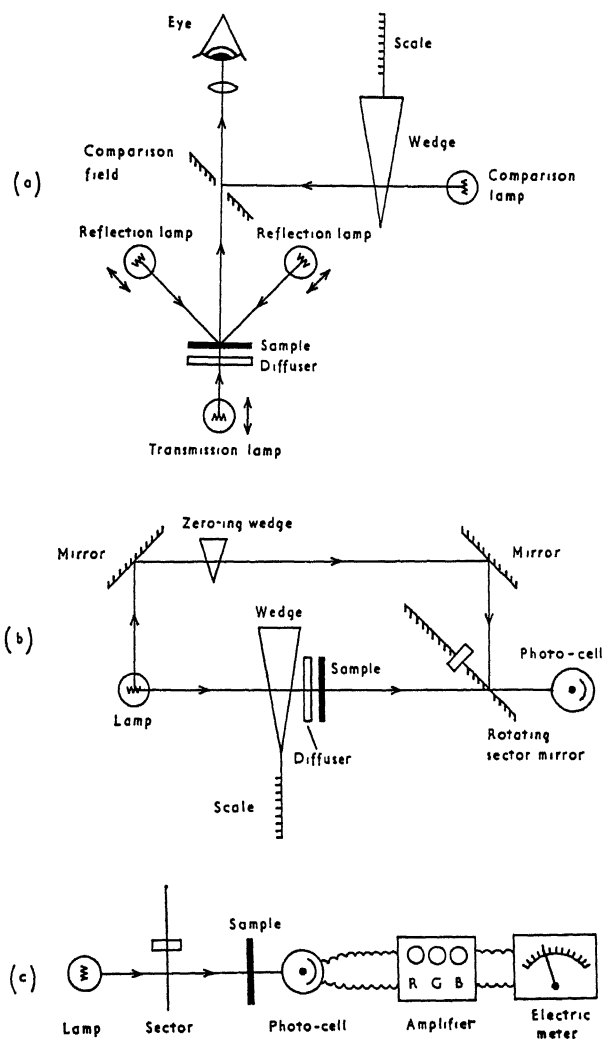
Visual densitometers are usually simple, fairly inexpensive, and contain little that can go wrong, but they have three disadvantages. First, accurate visual matching is a tiring occupation and fatigue soon sets in if there is much work to do. Secondly, the time taken to make a large number of observations is rather long. Thirdly, the precision obtainable is sometimes less than desirable: in the arrangement of Fig. 14.3(a) it is clear that the higher the density of the sample, the lower will be the luminance of the matching field and hence the worse the precision of matching, the only way to work at constant luminance would be to put the wedge into the same beam as the sample and to adjust it so that the combined density was always equal to some very large fixed density in the other beam; but this is very wasteful of light, with the result that rather low luminance, and hence low precision, usually results for low densities as well as for high densities.

However, when photo-electric cells are used, the sensitivity problems are usually greatly eased, and this method of working becomes possible, as shown in Fig. 14.3(b). One beam of light from the lamp passes through the wedge and the sample on to the photocell; the other beam passes through the zeroing wedge (which is used for zeroing and for providing a density similar to that of the wedge and sample), and then on to the photocell by means of an intermittent device such as a rotating sector mirror, which intersects the first beam. If the illuminance on the photocell provided by the two beams is different, as the sector rotates, a variation in current will be produced which can be amplified as an a.c. signal; but if the two beams provide equal illuminances on the photocell no a.c. signal will be produced. The wedge is adjusted in position, either manually or by means of a servo-mechanism, until no a.c. signal is produced, and the density of the sample can then be read from the position of the wedge (Hercok and Sheldrick, 1956; Neale, 1956, Harvey, 1956). Substitution photo-electric densitometers of this type are usually easy to use, and give quick and accurate results; they are, however, more complicated and more expensive than visual instruments, and, in common with visual instruments, they depend for their accuracy on the calibration and constancy of their measuring wedges.

The third type of densitometer is a rather simpler photo-electric instrument, as shown in Fig. 14.3(c). Light from the lamp passes through the sample and on to a photocell, the output of which is amplified and then measured on an electric meter. Clearly this is a very simple arrangement, but it may be advisable to add a sector or other means, so that the photo-cell produces an a.c. signal, which is easier to amplify than a d.c. signal. It is also necessary

## COLOUR PHOTOGRAPHY

for either the meter or the amplifier to have a logarithmic output so that a linear scale of density, and not transmittance, results. This third type of densitometer is particularly useful for colour work, because the zeroing adjustment can conveniently consist of a gain control in the amplifier, and this can be triplicated so that three zeros, R, G, B, for reading through red, green, and blue filters can be set up simultaneously, thus enabling the three density readings to be made in succession on each area of the material without having



*Fig 143* Arrangements for three different types of densitometer (a) visual instrument; (b) substitution type of photo-electric instrument; (c) direct-reading photo-electric instrument

to move it from the measuring position, alternatively zeroing can be carried out by means of three separate aperture adjustments mounted with the red, green, and blue filters. Densitometers of this type depend for their accuracy on the characteristics of the amplifier and meter, but one advantage of this is that all three readings are dealt with similarly (whereas in instruments using wedges any slight lack of neutrality in the wedge has different effects on the three readings). Commercially available densitometers of this type include the Eastman Electronic Densitometer Type 31A (MacLeish, 1953), the MacBeth Quantalog Colour Densitometers, the Baldwin Colour Densitometer, and the Photo-Log Colour Densitometer (*Photo Finisher*, 1966). Some of these instruments can measure both transmission and reflection densities, but others are designed specially for one or the other (Watt, 1956).

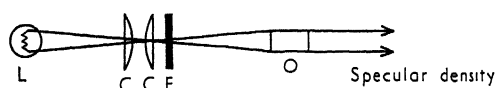
#### 14.14 Specular and diffuse densities

Black-and-white densities composed of the usual photographic silver deposits not only absorb, but also scatter the light, and therefore the exact density of a silver image depends on the geometry of the illuminating and viewing optics (Powell, 1956). In Fig. 14.4 are illustrated some practical situations which are affected by this phenomenon. In Fig. 14.4(a) the situation for projection, or enlargement without any diffusion, is shown: most of the light which is scattered by the film will be lost, and the image has the highest possible density, termed *specular density*. In Fig. 14.4(b) a diffuser has been added to the enlarger, and now some of the light which leaves the diffuser at oblique angles, and which would therefore normally miss the objective lens, will be scattered by the image into it, and the density is thus reduced. Since the amount of diffusion tends to increase with density and must clearly be zero with no sample in the beam, the effect of the diffusion is to lower contrast rather than just to reduce density all over; this reduced type of density is termed *diffuse density*. In Fig. 14.4(c) the situation obtaining when a film is viewed on an illuminated opal is shown, and since the geometry is rather similar to that of Fig. 14.4(b) the density is once again diffuse. In Fig. 14.4(d) a rather different situation is shown: here a directional source is used, so one might expect the density to be specular; but the receiver, in this case a piece of paper or a print film being printed by contact, picks up all the light and hence the diffused light is not lost: it can be shown in fact that the densities in cases (c) and (d) are very similar so that once again the density is diffuse. Finally in Fig. 14.4(e) contact printing by means of a diffuse source is used so that both the illuminating and 'viewing' are diffuse, a situation giving densities a little higher than diffuse, but not as high as specular, and termed *doubly-diffuse density*.

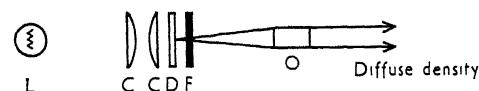
Standards have been drawn up defining the geometry of the illuminating and viewing arrangements for specular, diffuse, and doubly-diffuse densitometry (American Standards Association, PH2 19, 1959, International Standards

## COLOUR PHOTOGRAPHY

Organization, R 5, 1955), but practical conditions may not exactly duplicate any of the three standards, so that calibration of images in their practical environments is necessary for the highest accuracy with silver images. With the dye-images of colour photographic materials the diffusion is generally quite low, so that the effects of illuminating and viewing geometry are fairly small, diffuse density is therefore generally used for colour materials even when they are intended for enlarging or projecting without diffusion. It should be remembered, however, that in these conditions the practical densities may be a little higher than those measured.



(a) Condenser enlarger or projector



(b) Diffuse enlarger



(c) Opal viewer



(d) Contact printer



(e) Diffuse contact printer

*Fig 14.4* Five different types of optical conditions commonly used in photography, together with the type of density to which each approximates. L = lamp C = condenser lens F = film O = objective lens. D = diffuser. E = eye. P = printing paper or film.

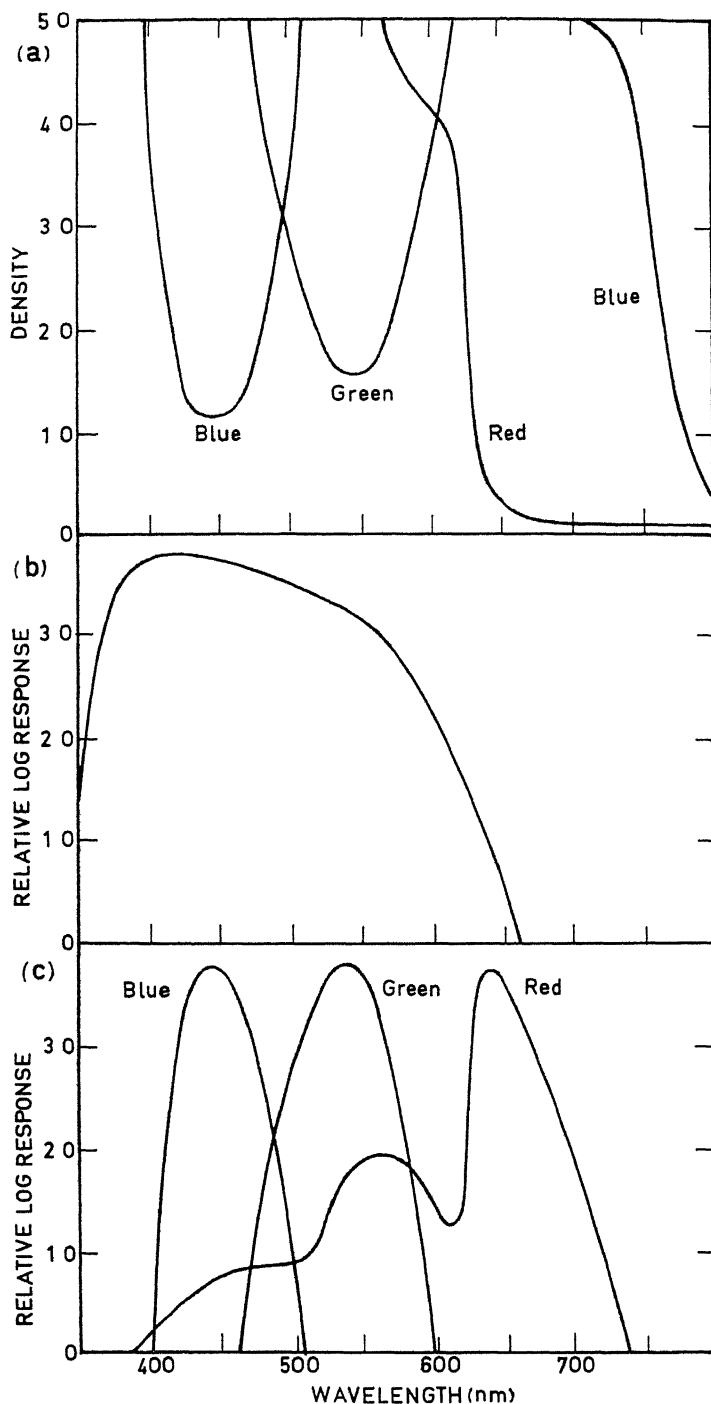


Fig. 14.5. (a) Spectral densities of Certified MM filters, (b) The agreed spectral response for densitometers to be used with Certified MM filters, (c) The agreed spectral response through the Certified MM filters, used for the measurement of printing densities of films having coloured couplers.



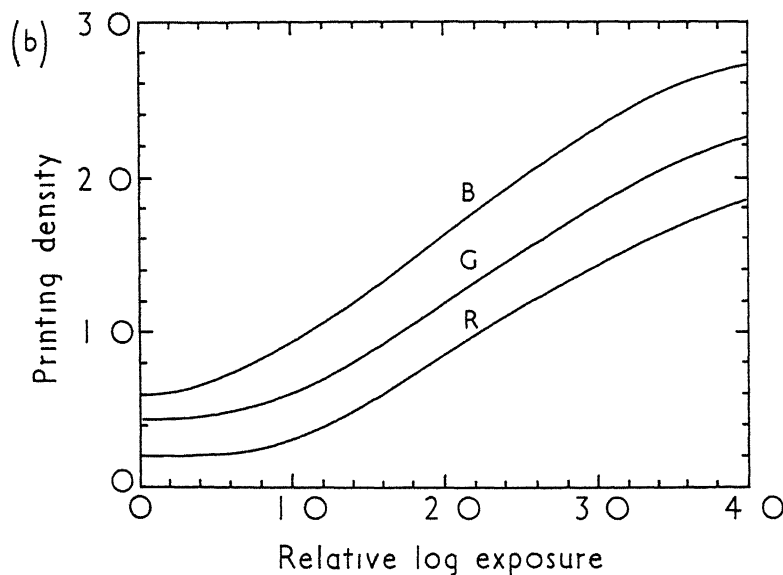
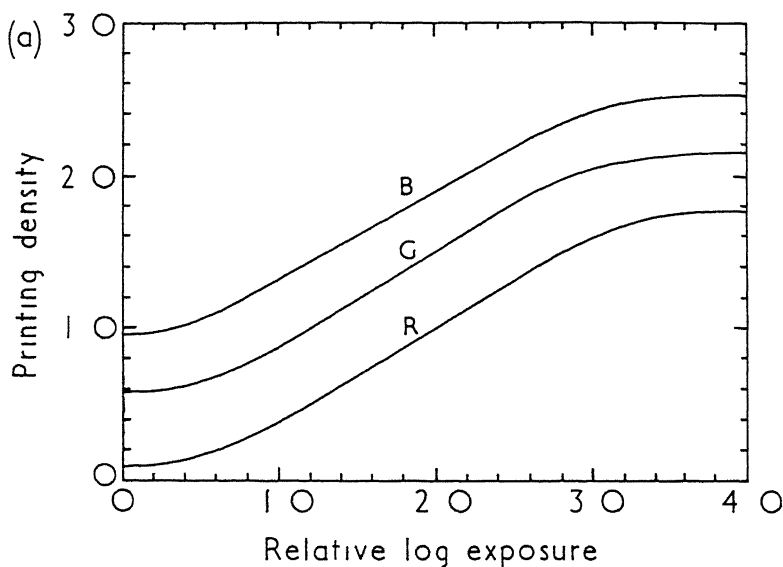
In Fig. 14.3(a) and (b) the sample is illuminated diffusely and viewed specularly; in Fig. 14.3(c) the sample is illuminated specularly and viewed diffusely; thus in both cases diffuse-density is read. The specular beams in these instruments are usually confined to within about  $\pm 10^\circ$  from the optical axis, diffuse illumination is usually provided by an opal glass, and diffuse collection (as in Fig. 14.3(c)) by placing the photocell close to the sample.

#### 14.15 Printing densities

When the transmission or reflection densities of black-and-white silver images are measured, it is ideal to illuminate the samples with light having a spectral power distribution similar to that used in the practical situation, and to use a detector having a spectral sensitivity similar to that of the detector normally used with the material. However, silver images are usually fairly non-selective, so that it is often possible to use almost *any* light source and detector. The only serious exception to this in practice arises when a yellowish silver image is to be printed on an unsensitized printing material; in this case the visual density, or that recorded photo-electrically with a broad spectral band, gives results of lower density than that 'seen' by the print-material, and a detector whose spectral sensitivity approximates that of the print material (having sensitivity only in the blue and ultra-violet parts of the spectrum) has to be used: densities measured in this way are known as *printing densities*, or sometimes *actinic densities*.

When densities are measured on colour films whose function is to be printed on to other colour films or papers, then once again printing densities have to be measured, but this time, because the three layers of the colour print material have three different spectral sensitivities, three printing densities have to be measured. The simplest way of doing this is to measure the densities through three filters whose spectral transmissions, when combined with the spectral sensitivity of the detector, simulate the effective spectral sensitivities of the three layers. An exact match in sensitivity at all wavelengths is usually very difficult to achieve, and is unnecessary in practice: the main consideration is that the three gammas measured by the densitometer should be similar to those 'seen' by the print-material. Many densitometers have calibration adjustments which enable small changes in the gamma of the readings to be made, and these can be used to correct errors in gamma for the dyes of a given dye-set, but these adjustments are usually awkward to make if several dye-sets are involved in one set of measurements.

For these and other reasons, it has become standard practice in colour densitometers to use an agreed set of red, green, and blue filters in instruments possessing an agreed spectral response. The set of filters used for measuring printing densities of films having coloured couplers (see Section 15.3) is known as certified MM filters: the components used in this set of filters are given in Table 14.1, and their spectral densities are shown in Fig. 14.5 (a). The agreed spectral response, obtained by multiplying at each wavelength the spectral



power distribution of the lamp by the spectral transmittance of the optical components and by the spectral sensitivity of the detector, is shown in Fig 14.5 (b). The curves in Fig 14.5 (c) show the spectral response of the instrument through the certified MM filters. The agreed spectral response is conveniently

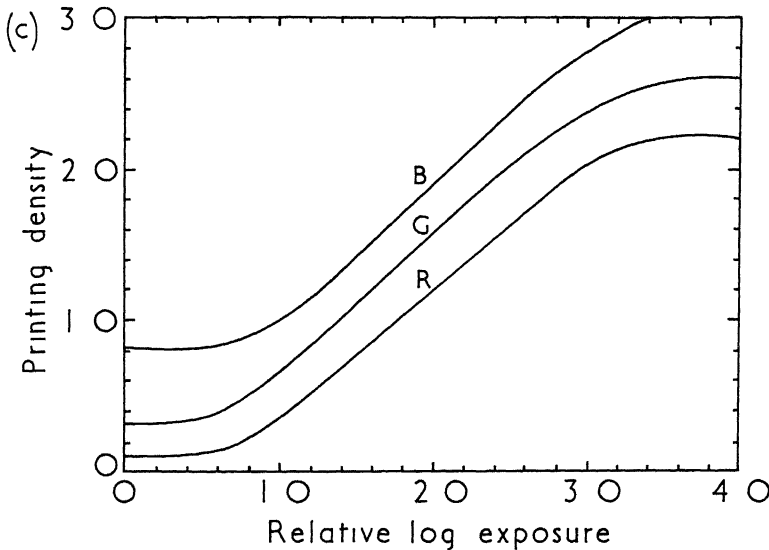


Fig 14.6 Typical characteristic curves for colour negative films: (a) for professional use (such as Eastman Colour Negative film); (b) for amateur use (such as Kodacolor film), (c) for intermediate use (such as Eastman Colour Intermediate film). Printing densities are plotted against log exposure for each colour. The high blue and green minimum densities are caused by the colours of the coloured couplers.

obtained by using a Corning 9780 glass filter of 1.9 mm thickness in the beam. Certified MM filters, used in densitometers having the agreed spectral response, are used for measuring printing densities of both motion-picture and still colour negative films having coloured-couplers (Dawson and Voglesong, 1973).

Printing densities were measured in earlier densitometers using Status M filters (Miller and Powers, 1963) each of which contained a Corning glass filter as shown in Table 14.1. The purpose of these glass filters, and of the Corning 9780 filter which is convenient to use to obtain the agreed spectral response, is to absorb light in the far-red and infra-red parts of the spectrum. Gelatin filters, and the image-dyes used in colour photography, both transmit these wavelengths very freely, and hence even a very small sensitivity of the receptor in this spectral region can completely falsify the results. It is therefore *essential* to absorb all of the far-red and infra-red light with glass or interference filters.

Absorption of the far-red and infra-red light is also advisable in colour tele-cine equipment (see Section 23.5): in this case, the sensitivity of the photo-electric detectors used may be greater than that of the eye in these regions of the spectrum and differences in the far-red and infra-red transmittance of

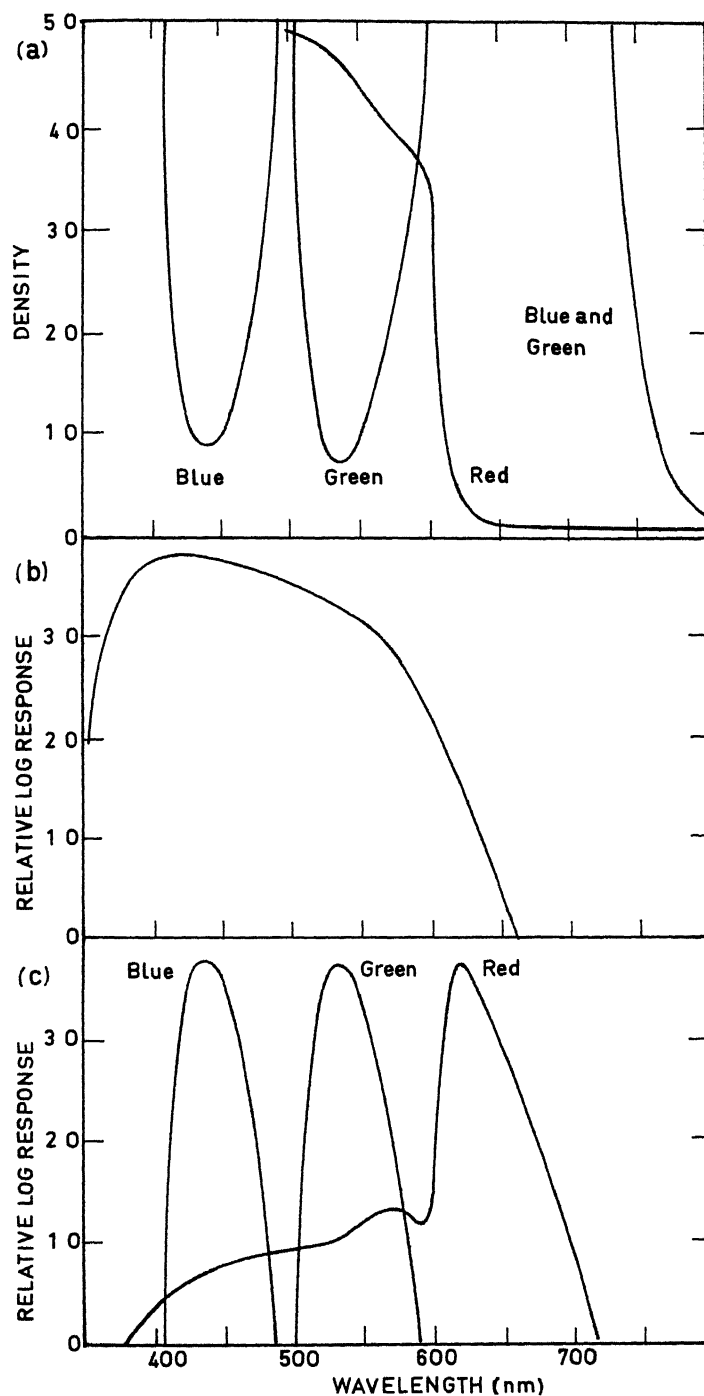
different types of film may then produce gross differences in colour balance and red-image contrast (Kozanowski, 1964)

Since films are usually illuminated with white light when they are being printed, the colour filters in a densitometer should ideally be placed after the white light has passed through the sample, if this is done, and if the spectral power distributions of the white light in the densitometer and in the printer are similar, the correct density readings should be recorded even if the sample fluoresces or scatters to different extents at different wavelengths (assuming that the geometry of the densitometer results in densities of the correct diffusion being read) In practice, however, as far as films are concerned, fluorescence is very unlikely and scattering is low, so that the filters can usually be placed either before or after the sample; and the spectral power distribution of the light source, the spectral transmittance of the optical components, and the spectral sensitivity of the detector, can be lumped together in a single response curve as has been done in Fig. 14.5 (b) (With reflection prints, however, fluorescence may occur)

Printing densities are nearly always used for colour negative films In materials incorporating coloured couplers, such as Kodacolor negative film and Eastman Colour Negative film, the printing densities have quite high minimum values because of the absorption of green and blue light by the coloured couplers Typical sets of curves, showing printing densities plotted against log exposure, for materials incorporating coloured couplers are shown in Fig. 14.6 The films intended for camera use generally have gammas of about 0.65 as shown in Figs. 14.6 (a) and (b), the curves of the two films represented in these figures are similar except that those for films intended for amateur use (Fig. 14.6 (b)) are longer than those intended for professional use (Fig. 14.6 (a)) so as to provide the larger margin for error in exposure level (good *exposure latitude*) desirable in a product intended for amateur snapshots Fig. 14.6 (c) shows curves representative of an intermediate film (such as Eastman Colour Intermediate film) with a gamma closely equal to 1.0 so that, when Eastman Colour Negative film is printed on to it, a positive of gamma 0.65 is obtained, which when printed on to the Intermediate film again yields a duplicate negative of gamma 0.65 (see Plate 11, page 203) (The final gamma obtained when one film is printed on to another is equal to the product of the gammas of the two films used, apart from effects caused by flare and by using curved parts of the characteristic curves)

#### 14.16 Integral densities

The Certified MM filters used for measuring printing densities are not ideally suited to the dyes commonly employed in films giving positive images, and for general work a set of filters whose components are given in Table 14.1, and whose spectral densities are as shown in Fig. 14.7 (a), is commonly used These filters are known as Certified AA filters They are intended to be used with the agreed spectral response mentioned in the previous section and shown again



*Fig 14.7* (a) Spectral densities of Certified AA filters, (b) The agreed spectral response (which is the same as in Fig. 14.5(b)) for densitometers to be used with Certified AA filters, (c) The agreed spectral response through the Certified AA filters, used for the measurement of integral densities of films and papers not having coloured couplers.

QUANTITATIVE COLOUR PHOTOGRAPHY, 14 16

TABLE 14 1  
Filters used for densitometry

Certified filters	Purpose	Components
MM	Measurement of printing densities in densitometers having the agreed spectral response,* for films having coloured couplers	R Two W92 G Two W53 B W2A+two W48A
AA	Measurement of integral densities in densitometers having the agreed spectral response,* for films not having coloured couplers, and for reflection prints	R W29+W25 G W74 B Two W98+W2E
Status filters	Purpose	Components
M	Obsolete filters for films having coloured couplers Replaced by certified MM filters	R W29+C9780 (1 5 mm) +two W92 G C9782 (1 3 mm)+ three W52 B W2A+C9782 (1 3 mm) +two 48A
A	Obsolete filters for films not having coloured couplers Replaced by certified AA filters	R W29+C9780 (2 0 mm) G W60+W74+C9782 (1 3 mm) B X12740+C9782 (1 3 mm) +three W47B
D	Obsolete filters for reflection prints Replaced by certified AA filters	R W92 G W93 B W94
V	Measurement of visual density in densitometers having the agreed spectral response*	W106
S	Measurement of sound tracks (In densitometers having the agreed spectral response which include a 1 9 mm thick C9780 filter, this filter must be removed )	W88A+an interference filter cutting off light beyond 800 nm
Z	For ultra-violet densitometry (In densitometers having the agreed spectral response which include a 1 9 mm thick C9780 filter, this filter must be removed )	C5840 (2 4 mm) (or a W18A can be used for most purposes, but gives densities about 20% greater)

W Indicates Kodak Wratten filter X Indicates Kodak experimental filter

C Indicates Corning glass filter

\* For obtaining the agreed spectral response a Corning 9780 filter of 1 9 mm thickness is convenient

in Fig 14 7 (b), the curves of Fig 14 7 (c) show the response through the Certified AA filters

Earlier densitometers often used Status A filters (Brewer, Goddard, and Powers, 1955) for general evaluation of films, and Status D filters (Miller and Powers, 1963) for reflection prints, the components used in these filters are also given in Table 14 1

Arbitrary sets of filters, such as those of Certified AA, do not generate spectral response curves corresponding to any specific application, but they are entirely satisfactory for tests where comparison of the results is restricted to any one set of positive image-dyes. For general control and test work on individual positive colour products they are therefore quite suitable. The densities which they read are generally referred to as *integral densities* because each filter measures the total (or integrated) effect of the absorptions of all the dyes having any density in its spectral transmission band.

The colour corresponding to equal values of red, green and blue integral densities is generally nearly grey for most practical illuminants, and for most colour photographic materials, but exact equality of densities does not necessarily correspond exactly to a grey for any illuminant, and it would be unlikely so to correspond for a particular illuminant used in practice, unless the filters were specially chosen to fulfil this condition for the particular dye-set and illuminant involved

In Fig 14 8 the characteristic curves of a reversal film measured in terms

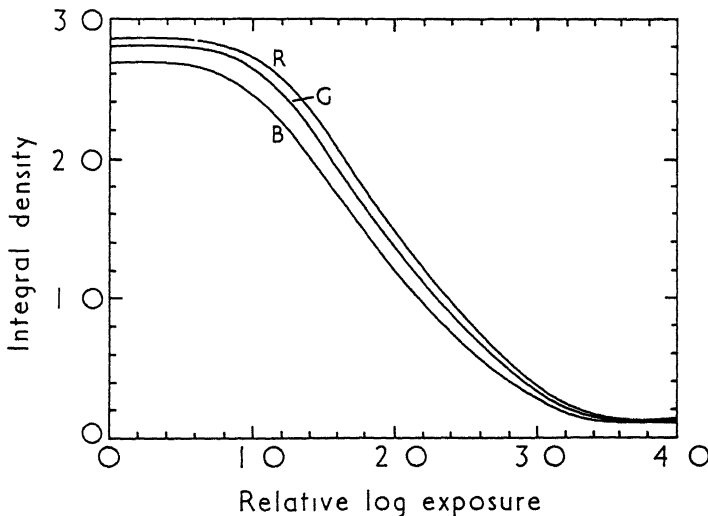


Fig 14 8 Typical characteristic curves for a reversal film (such as Ektachrome Commercial film) designed primarily as an original for making duplicates. Integral densities are plotted against log exposure for each colour

## QUANTITATIVE COLOUR PHOTOGRAPHY, 14.16

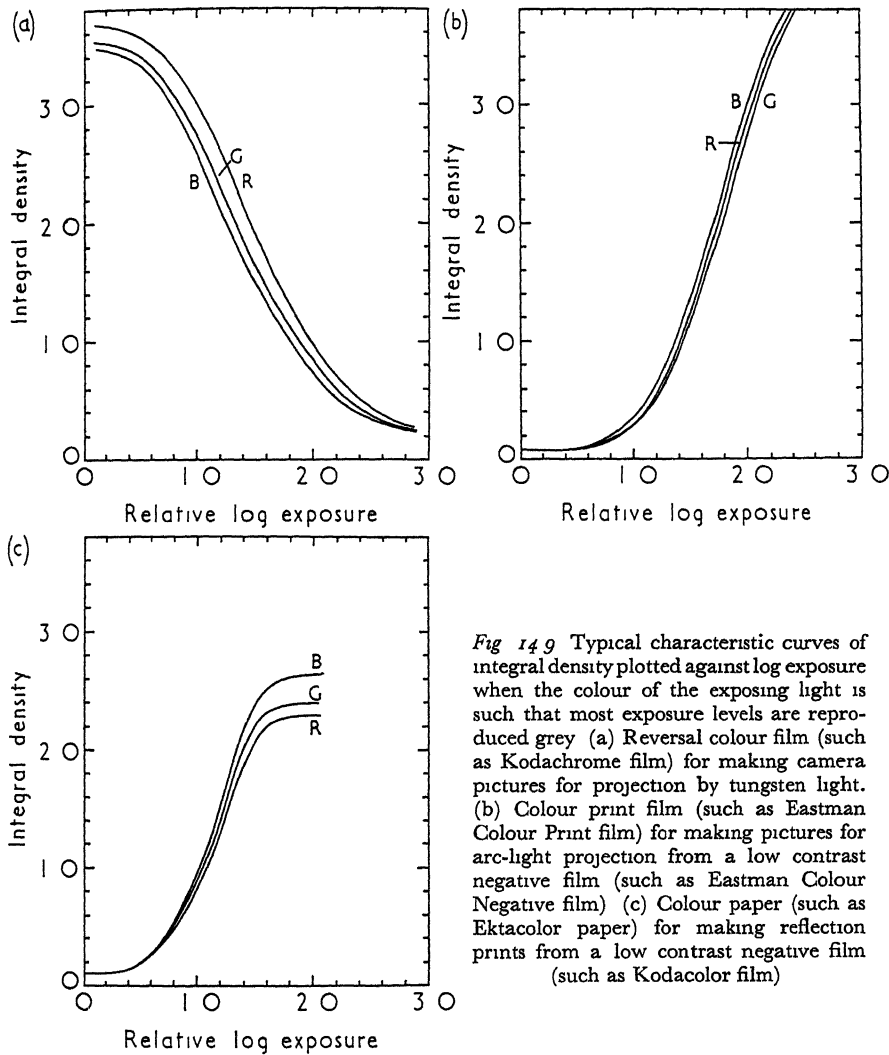
of integral density are shown. Since, in reversal films, high exposures give low densities, the curves slope downwards, instead of upwards as is the case for negative materials. The curves of Fig. 14.8 are typical of the type of film (such as Ektachrome Commercial film) whose primary purpose is to serve as an original for making duplicates: this film therefore has fairly straight characteristic curves and a gamma of about 1.0. Films of the type shown in Fig. 14.8 are usually printed either on to an inter-negative film having a gamma of about 0.65, with characteristic curves similar to those shown in Fig. 14.6 (a), or on to a reversal film with characteristic curves suitable for producing pictures for projection, as will be discussed in the next paragraphs.

In Fig. 14.9 are shown typical sets of characteristic curves of red, green and blue integral density plotted against log exposure for a reversal (a) and two print (b) and (c) materials, when the colour of the exposing light is such that most exposure levels are reproduced so as to appear grey in the viewing conditions typical of those used in practice for each material. When the viewing conditions consist of projection by tungsten light in a darkened room, the light from the projector appears yellowish (Hunt, 1965), and therefore to obtain results which appear grey the picture has to be slightly bluish (see Section 5.7); this is why the curves of Fig. 14.9(a), which relate to materials intended for tungsten-light projection, are not even approximately coincident, the blue densities being lower than, and the red densities higher than, the green densities, in order to produce the bluish result required. The curves of Fig. 14.9(b) refer to a material intended for projection by arc-light, and since this is a whiter source than a tungsten lamp, the curves are now approximately coincident, and the greys are reproduced approximately grey on the film. The curves of Fig. 14.9(c) refer to a reflection print material, and again the curves are approximately coincident, and greys are reproduced as near-greys on the paper.

It will be noticed that the curves of Figs. 14.9(a), (b), and (c) are not straight: in addition to the usual 'toe' and 'shoulder' regions at the lowest and highest density levels respectively, the curves exhibit gradually increasing gamma as the densities increase. It is found that these changes in gamma produce more pleasant pictures than are obtained on materials with straight characteristic curves, the high gamma at high density improving the visibility of shadow detail by helping to offset the effect of flare in the camera and in the viewing situation, while the lower gamma at low density prevents 'harshness' in light subject-matter and increases the permissible margin for error in achieving the correct exposure level (see Chapter 6).

For the reversal film of Fig. 14.9(a) intended for projection in a dark room, the gamma at a density level of 1.0 (corresponding roughly to a medium grey) is about 1.5, and this is found in practice (for black-and-white as well as for colour (Clark, 1953)) to result in pleasing pictures: a gamma of 1.0 is too low because dark areas then appear too light as a result of the lightening effect of the dark surround (This is discussed in Chapter 6). The curves of Fig. 14.9(b) refer to a colour print film intended for use with a negative





*Fig 14.9* Typical characteristic curves of integral density plotted against log exposure when the colour of the exposing light is such that most exposure levels are reproduced grey (a) Reversal colour film (such as Kodachrome film) for making camera pictures for projection by tungsten light. (b) Colour print film (such as Eastman Colour Print film) for making pictures for arc-light projection from a low contrast negative film (such as Eastman Colour Negative film) (c) Colour paper (such as Ektacolor paper) for making reflection prints from a low contrast negative film (such as Kodacolor film)

film of gamma about 0.65, the gamma at density 1.0 is therefore much higher, in this case about 2.4, so that the combination yields the required result, which in this case is about 1.6 at density 1.0, this is higher than that for the reversal film shown in Fig 14.9(a) because this negative-positive system is designed specially for professional motion-picture use, where it is usually possible to keep the lighting-contrast fairly low; and the combination of low lighting-contrast and high photographic-gamma results in a useful gain in colour saturation.

In Fig. 14.9(c) similar curves are shown for a colour paper designed for making reflection prints from a low-contrast negative film. A medium grey in a reflection print is usually reproduced at a density of about 0.5, and the gamma of the paper at this level is about 1.6, which, when combined with the negative gamma of 0.65 yields an overall gamma of about 1.0, this figure is lower than that of transparency systems because the dark areas are not (usually) lightened by a dark surround (Bartleson and Breneman, 1967).

The changes in gamma with density which occur in films of the type depicted in Fig 14.9(a) should be corrected if they are to be employed, not for projection, but as originals from which duplicate transparencies or reflection prints are to be made, using materials having the same type of gamma variations, if correction is not made, the gamma changes occur twice in the system and the shadows are too contrasty and the high-lights too flat. Fig 14.10 shows curves for an inter-negative film which provides the correction necessary when a negative, made from a transparency with curves as in Fig. 14.9(a), is to be printed on to a paper with curves as in Fig 14.9(c). The gamma varies from about 0.3 in the region where transparency shadows are recorded, up to about 1.0 where the transparency highlights are recorded, so that a negative of gamma about 0.65 can be produced from a transparency with gamma varying from over 2.0 in the shadows to only about 0.65 in the high-lights.

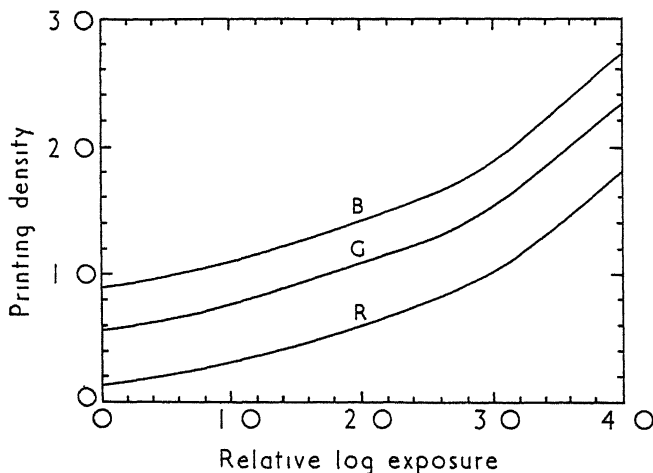


Fig 14.10 Characteristic curves of an inter-negative film, with gamma increasing with exposure level so as to counteract the gamma variation in films of the type shown in Fig 14.9(a)

### 14.17 Some effects of curve shape

One of the principal uses of densitometry is to record the shape of the density versus log-exposure curve for the purpose of seeing how the tone reproduction varies with density level. A full evaluation, however, requires the inclusion of proper allowances for camera flare and viewing flare for these are nearly always different, respectively, from sensitometric flare, and stray light in the densitometer; and if the system under study includes any printing stages, whether by contact or by projection, the effect of the printing flare must also be included (see Chapter 6, and Section 13.9)

In colour photography a very important aspect of densitometric evaluations is the extent to which a grey scale is reproduced as grey at all densities, and integral and printing densities are widely used for assessing this.

The fact that photographic characteristic curves are never straight at all densities introduces a complication which is illustrated in Fig. 14.11. Suppose for simplicity that, for some reversal colour film and its usual exposing illuminant, the integral densities are such that a scale of greys in its usual

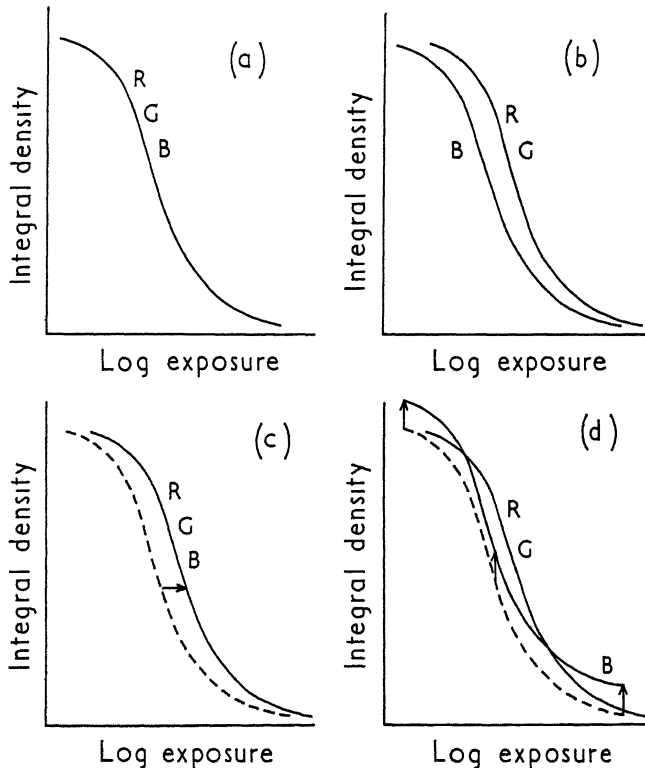


Fig. 14.11 The characteristic curves of a typical reversal film (a) when exposed to light of the correct colour, (b) when exposed to light of a bluer colour, (c) when the blue exposing light is corrected by placing a yellow filter over the camera lens, (d) when attempting unsuccessfully to correct the blue exposing light by placing the yellow filter over the projection transparency

viewing illumination is represented by the three curves lying on top of one another, as shown in Fig 14.11(a). If this film is then exposed in a light of different colour, say a bluer colour, a result similar to that shown in Fig 14.11(b) might be obtained, the blue curve having shifted along the log exposure axis relative to the other two. This condition can be corrected by placing a yellow filter over the camera lens to give the result in Fig. 14.11(c) in which the blue curve has been moved along the log exposure axis and the three curves are once again superimposed, but it cannot be corrected by placing a yellow filter over the lens of the projector (or over the transparency itself) because this moves the blue curve, not horizontally along the log-exposure axis, but vertically along the density axis as shown in Fig 14.11(d). If the curves were straight, then either vertical or horizontal shifts could be used to superimpose the curves, but, because of the curvature, the vertical shift causes over-correction at low densities and under-correction at higher densities (with over-correction at very high densities, although this is usually of no importance in reversal films); the consequent shift in colour balance, from yellow through grey to blue, results in very unpleasant picture quality. It is for this reason that when a reversal film is used in an illuminant other than that for which it is designed, a correcting filter should be used over the *camera* lens if the best results are to be obtained. Conversely, films with straight characteristic curves should be used if it is known that a wide range of taking-illuminant colour must be accommodated without the possibility of using corrective filters over the camera lens for with films having straight characteristic curves correction can be achieved by viewing them through correcting filters (It is interesting also to note that in these cases a considerable measure of correction can also be supplied by the eye adapting to the overall colour of the pictures, and this correction is extremely rapid, as illustrated by the ease with which observers discount the colour of the resultant screen illuminant in the two-colour projections demonstrated by Land (Land, 1959). But, if the characteristic curves of the film are not straight, the colour bias varies with density level and does not have the character of an illuminant change *in the picture*, and therefore cannot be discounted visually to the same extent.)

The limited range of exposure over which photographic materials produce a response can result in important changes in hues in pictures, as exposure level is altered. For instance, a reddish-magenta object normally results in most exposure in the red layer, least in the green, and an intermediate amount in the blue. If the exposure level is gradually increased (by illuminating the object at a higher level or by increasing the lens aperture or exposure time, for instance), the point will come when the red layer reaches its maximum response: this results in a lack of tonal modulation in the colour and a shift in hue towards magenta; as the level of exposure increases further, the response of the blue layer will reach a maximum, and, since the maximum responses possible in the three layers are normally made to be equal, the difference between the red and blue responses will have vanished and the colour becomes magenta,

finally, when the response of the green layer reaches its maximum, all three responses will be equal, and the colour becomes white. The colour therefore changes from reddish-magenta, to magenta, and then to white. Only colours for which the responses in two of the three layers are equal (pure red, green, blue, cyan, magenta, or yellow) will be devoid of this type of change in hue before gradually desaturating to white. Similar effects occur in television and in printing, because, in all cases, the three channels, or printing plates, respond over only a limited range. The changes in hue tend to be more noticeable to the eye than the loss of tonal modulation or desaturation towards white. The effects are more likely to occur with saturated colours, because the difference in exposure in the three layers, channels, or plates, is then large, for this reason the effects tend to be more prevalent when high levels of inter-image effect (see Section 15.4) or masking (see Sections 15.5 and 23.11) or matrixing (see Section 19.13) are used. The effect is often most noticeable in reddish-magenta and bluish-magenta colours because they can be of very high colour saturation. Similar effects can also occur as exposure levels are reduced, but, because they then affect mainly the dark parts of the picture, they are usually less noticeable (See Plate 15, page 330).

#### 14.18 Colorimetric densities

When comparison of results involving more than one set of image dyes is necessary colorimetric measurements have to be made, and these can be carried out on a densitometer if it is fitted with suitable filters. Thus if the combination of the spectral power distribution of the densitometer lamp (with any filters being used), the spectral transmittances of the three measuring filters, and the spectral sensitivity of the detector, were such as to duplicate the colour-matching functions

$$E_{\lambda\lambda}\bar{x}_{\lambda} \quad E_{\lambda\lambda}\bar{y}_{\lambda} \quad E_{\lambda\lambda}\bar{z}_{\lambda}$$

where  $E_{\lambda\lambda}$  represents the spectral power distribution of standard illuminant A, then the three densities measured would be equal to

$$\log (1/X_A) + k_x \quad \log (1/Y_A) + k_y \quad \log (1/Z_A) + k_z$$

where  $k_x$ ,  $k_y$ , and  $k_z$ , are zeroing constants, and  $X_A$ ,  $Y_A$ , and  $Z_A$  are the tristimulus values in the C.I.E. XYZ system when the sample is illuminated with standard illuminant A. Other functions can be used similarly thus if the densitometer duplicated the colour-matching functions

$$E_{c\lambda}\bar{u}_{\lambda} \quad E_{c\lambda}\bar{v}_{\lambda} \quad E_{c\lambda}\bar{w}_{\lambda}$$

where  $E_{c\lambda}$  represents the spectral power distribution of standard illuminant C, then the three densities measured would be equal to:

$$\log (1/U_c) + k_u \quad \log (1/V_c) + k_v \quad \log (1/W_c) + k_w$$

where  $k_u$ ,  $k_v$ ,  $k_w$  are zeroing constants and  $U_c$ ,  $V_c$ ,  $W_c$  are the tristimulus values for standard illuminant C in the C.I.E. UVW system. Readings of these types are known as *colorimetric densities*.

Colorimetric densities enable samples of different dye sets to be compared, and when the tristimulus values derived from them are in the same ratio as those for the illuminant being considered, then the sample is exactly grey whatever set of image dyes is being used. This is also true of densitometers which duplicate any linear combination of colour-matching functions, and such instruments can also be used to detect metameric pairs composed of different dye sets, and their results can be converted to standard colorimetric systems (for the same illuminants) by linear transformations.

#### 14.19 Spectral densities

If integral densities are measured using filters transmitting such a narrow band of wavelengths that the evaluation takes place effectively at one wavelength only for each of the red, green, and blue readings, the results are known as

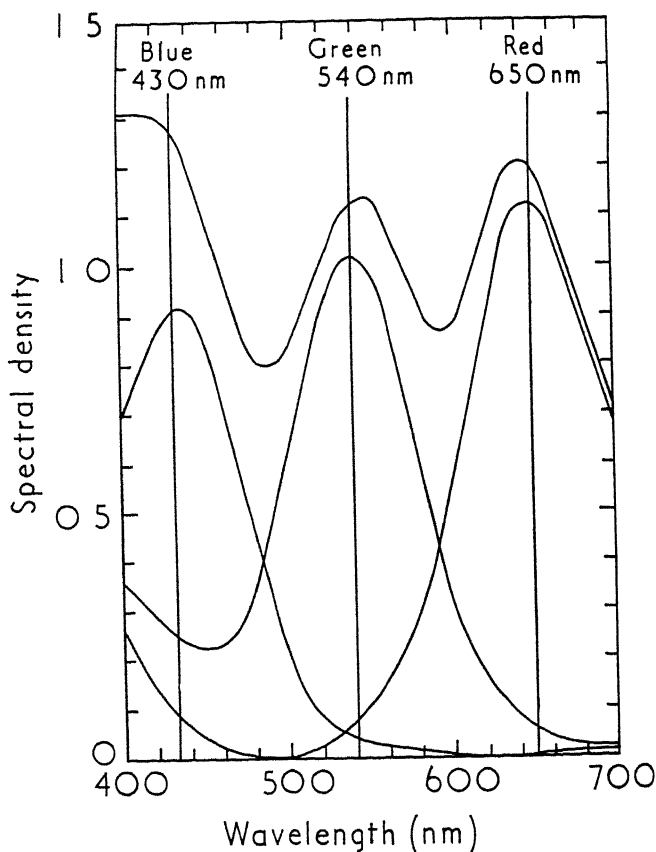


Fig. 14.12. Spectral density curve for a grey which is neutral to 4000K light, together with the spectral density curves of the three dyes of which it is formed in a typical colour film. The three vertical lines indicate wavelengths which would be suitable to use for measuring spectral densities on such a film.

*spectral densities* or *monochromatic densities* Such densities are important theoretically because for most dyes the transmission densities then become exactly *additive*. that is, the total red density of an image consisting of successive layers of cyan, magenta, and yellow dyes is equal to the sum of the red densities of the three dyes separately, and similar additivity occurs for the green densities, and for the blue densities. For most dyes, spectral transmission densities also obey a *proportionality rule*, in that, for any one dye, a given variation in the amount present alters all spectral densities by the same factor: thus if the red density is increased by 50 per cent, for instance, the green and blue densities will also be increased by 50 per cent.

#### 14.20 Analytical densities

If the interest centres not so much on the total effect of the three dye images together, but on the contribution of each separately, then *analytical densities* are used. In the case of transmission densities these can be derived from *spectral densities* by solving three simultaneous equations. This is because, from the proportionality rule, it follows that, if the density of the cyan dye at the chosen red wavelength is  $C_R$ , then the densities at the green and blue wavelengths will be  $k_1 C_R$  and  $k_2 C_R$  where  $k_1$  and  $k_2$  are constants. Similarly if the magenta dye has density  $M_G$  at the green wavelength, then the other two densities will be  $k_3 M_G$  and  $k_4 M_G$ ; and if the yellow dye has density  $Y_B$  at the blue wavelength, the other two densities will be  $k_5 Y_B$  and  $k_6 Y_B$  where  $k_3, k_4, k_5, k_6$  are constants. Because of the additivity property, the integral transmission spectral densities,  $I_R, I_G, I_B$  will therefore be equal to:

$$\begin{aligned} I_R &= C_R + k_3 M_G + k_5 Y_B + r_s \\ I_G &= k_1 C_R + M_G + k_6 Y_B + g_s \\ I_B &= k_2 C_R + k_4 M_G + Y_B + b_s \end{aligned}$$

where  $r_s, g_s, b_s$  are constants to allow for the presence of any constant 'stain' density which does not vary with the concentrations of the three image dyes. The above equations can be solved for the analytical densities  $C_R, M_G, Y_B$ , if the constants are known. To find the values of the constants it is necessary to have available a sample of each dye on its own and to measure the ratios of the major absorption to the minor absorptions (Pinney and Voglesong, 1962) and thus find  $k_1, k_2, k_3, k_4, k_5$ , and  $k_6$ ;  $r_s, g_s$ , and  $b_s$  are found by measuring a suitable area free of image dyes.

Fig. 14.12 shows a transmission spectral-density curve for a neutral grey typical of those in colour photographic films, together with the spectral density curves of the three individual dyes forming the neutral shown. Wavelengths suitable for measuring spectral densities on this material are shown, and it can be seen from the figure how the spectral integral densities are made up from the spectral analytical densities.

It is often convenient to multiply the spectral analytical densities,  $C_R, M_G, Y_B$  by three factors so that when some chosen grey sample is measured, the

## QUANTITATIVE COLOUR PHOTOGRAPHY, 14.21

modified spectral analytical densities have particular values. For instance, the chosen sample may be such that when viewed by an illuminant of colour temperature 4000K it is exactly grey and has a visual density of 1.0 (in other words its tristimulus values are all exactly one-tenth of those of the 4000K illuminant), the multiplying factors are then usually chosen so that the three spectral analytical densities are all equal to 1.0 for this sample. When this is done, equal values of the spectral analytical densities at other density levels also correspond quite closely to exact greys (under the same 4000K illuminant) for most reasonable dye sets, and the density values then approximate to *equivalent neutral densities*. the equivalent neutral density of any particular amount of dye is defined as the visual density which results when the other two dyes are added in quantities just sufficient to produce a neutral grey (Sant, 1970).

It has been assumed throughout the above discussion that the analytical densities have been calculated from truly monochromatic integral densities. If, instead, the integral densities are measured through typical densitometer filters such as those shown in Fig. 14.7, the additivity and proportionality properties of the densities become only approximations, but the errors are not usually serious except for high densities; hence analytical densities are in fact usually obtained from non-spectral integral densities.

### 14.21 Integral reflection densities

All surfaces reflect some light from their topmost layers, and in the case of photographic reflection prints this light is unaffected by the image dyes; reflection densitometers are therefore usually designed so as to minimize the amount of this light picked up by the detector. Since most surfaces have some gloss, the detector is placed well away from the position corresponding to the mirror image of the light source (where the surface-reflection is at its maximum) and one of the two arrangements shown in Fig. 14.13 is generally used: either the light strikes the sample normally with the detector viewing it from  $45^\circ$ , or the light is incident at  $45^\circ$  with the detector viewing normally. In one instrument an ellipsoidal mirror collects light at  $45^\circ$  in all directions round the normal illuminating beam, thus giving a high efficiency (Watt, 1956). Like transmission densitometry, reflection densitometry is also the subject of standards: in these standards the two beams of light are confined to directions within  $\pm 5^\circ$  of the nominal  $45^\circ$  and perpendicular directions (American Standards Association, PH 2.17, 1958). The insides of reflection densitometers are usually very thoroughly blackened in order to prevent stray light from limiting the maximum densities which can be read.

### 14.22 Analytical reflection densities

Because of the effects of multiple reflections of the light between the diffusing base and the under-side of the top-most layer of reflection print materials



(see Section 13.8), the additivity and proportionality properties of dyes do not apply even to monochromatic integral reflection densities. But analytical reflection densities can be found by using a calibration curve to convert from integral reflection to integral transmission density, then calculating the analytical transmission density, and finally using the curve again to convert from transmission analytical to reflection analytical density (Pinney and

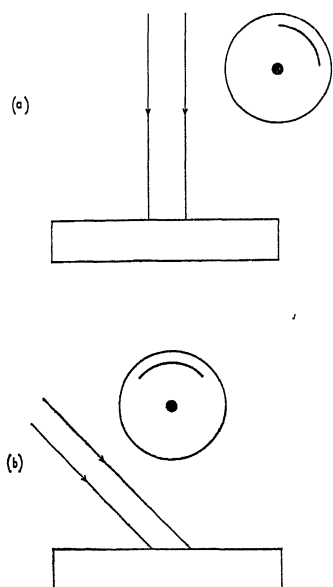


Fig. 14.13. Two alternative arrangements which can be used for reflection densitometry

Voglesong, 1962). At high densities the calibration curve depends on the surface gloss of the sample and the stray-light behaviour of the reflection densitometer used for the measurements, but a typical curve is shown in Fig. 14.14. At low densities, multiple internal reflections cause reflection density to increase rapidly with transmission density; at medium densities, multiple internal reflections become progressively less important as the density increases, so that the rate of change of reflection density with respect to transmission density approaches the value of 2.0 (or 2.13 if one of the beams is incident on the layer at  $45^\circ$  and the other at  $90^\circ$  (Williams and Clapper, 1953)) which would be expected on account of the light having to pass twice through the layer in a reflection material. But at high densities the surface-reflection becomes more and more important so that the rate of change drops below 2.0, and finally flattens out to a maximum value which is usually well below twice the maximum transmission value.

For reflection densities between about 0.8 and 1.8 the curve of Fig. 14.14

is often approximately linear, and, for densities within this range, reflection analytical densities can be calculated to a good approximation by the same type of equations as are used for transmission work (described in Section 14.20), the constants in the equations then being evaluated specially for the reflection situation (Onley, 1960)

#### 14.23 Exposure densities

When the performance of camera films is being considered, the log-exposures given to the red-, green-, and blue-sensitive layers by various parts of the scene (sometimes referred to as *actinic exposures*) are of considerable importance.

It is often convenient to consider these log exposures relative to those given by some standard type of object in the scene, such as a perfectly-reflecting, perfectly-diffusing white, differences in log exposure from those given by the standard are called *exposure densities*: thus an object giving a red log exposure of 0.3 less than the standard, for instance, would have a red exposure density of 0.3; an object having a green log exposure greater than the standard by 0.1, say, would have a green exposure density of -0.1. If a reflection densitometer is fitted with filters so that its spectral sensitivities duplicate those of the film in question, then the exposure densities of reflection samples can be measured directly, otherwise, they can be calculated from a knowledge of the spectral characteristics of the light source, sample, and lens transmission colour. In neither case are the effects of atmospheric haze and lens-flare automatically allowed for; these may be important in some circumstances, so that it may be necessary to measure exposure densities in actual scenes or cameras using a photoelectric photometer or tele-photometer incorporating appropriate filters

#### 14.24 Scales of equal visual increments

One of the reasons for using scales of log exposure and density, instead of exposure and transmittance, is that (as mentioned in Section 14.12) the former scales represent more nearly uniform visual steps. It has been shown, however, that, for reflecting samples, a more uniform scale still is that of Munsell value, which is defined by the empirical formula

$$R = 1.2219V - 0.23111V^2 + 0.23951V^3 - 0.021009V^4 + 0.0008404V^5$$

where  $R$  is the percentage reflectance and  $V$  is the Munsell value (Newhall, Nickerson, and Judd, 1943). In Fig. 14.15 Munsell value is plotted against reflection density ( $\log 100/R$ ). It is clear that, as compared to the Munsell value scale, reflection density over-emphasizes high densities relative to low densities, and in reflection print work it is found in practice that a given density difference tends to be more important at low than at medium or high densities. It might, therefore, be more useful to plot Munsell value against log exposure for reflection materials; it would not be appropriate to use a Munsell value scale for the *exposure* axis, because original scenes usually include variations in

illumination level over their area, and the eye is able to discount such variations to a considerable extent (Evans, 1943), whereas the Munsell value scale applies to conditions of uniform illumination.

The definition of Munsell value by the above formula is rather complicated, and for most applications the scale of  $W^*$ , which is given by  $25Y^{1/3} - 17$  (where  $Y$  is the percentage reflectance) can be used instead. In the case of samples viewed with a dark surround (see Section 6.4), the resulting drop in apparent contrast can be allowed for by using  $W^*_b = 41.7 Y^{1/4.5} - 17$ , a similar allowance for a dim surround can be made by using  $W^*_a = 34.0 Y^{1/3.75} - 17$  (see Section 8.6)

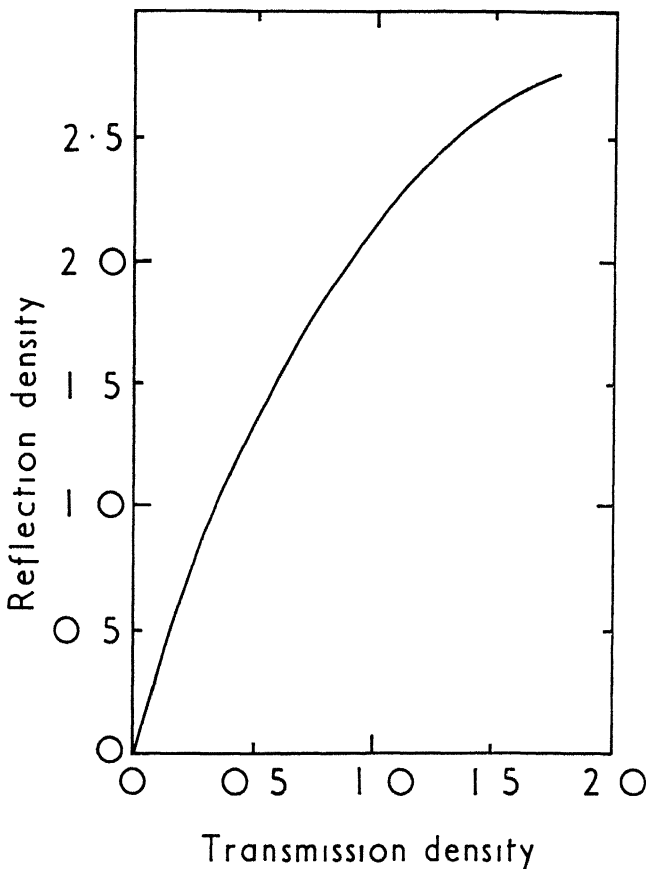


Fig 14.14 Reflection density plotted against the corresponding transmission density of the image layer for a typical glossy paper and a reflection densitometer capable of reading high densities

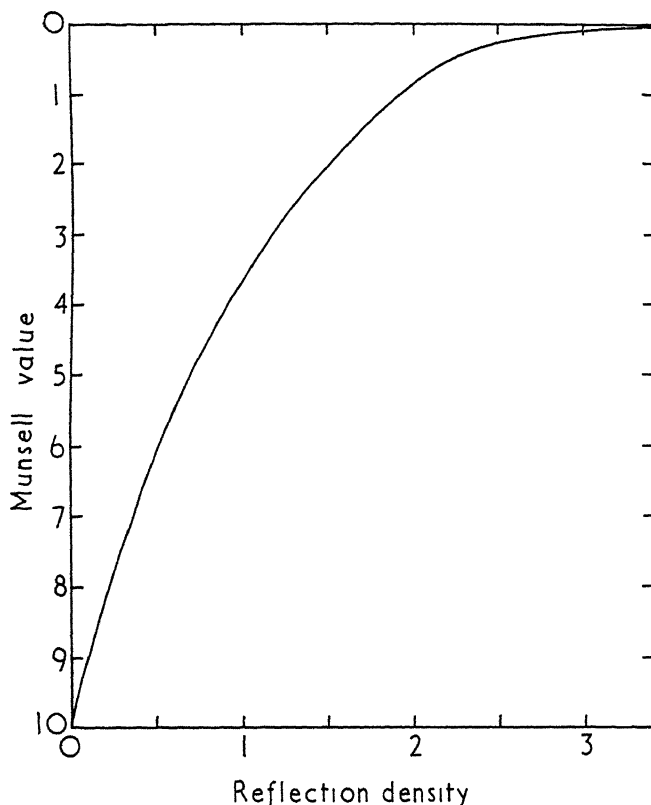


Fig 14 15 Munsell Value plotted against reflection density (The reflection density is in this case measured against Magnesium Oxide as zero, but Munsell Value 10 refers to a perfect diffuser, taking the reflectance of Magnesium Oxide as 98 per cent, zero density thus corresponds to a Munsell Value of 9.90)

### 14.25 Tri-linear plots

Colour balance is such an important variable in colour photography that it is often helpful to consider it separately from overall density level. This is often done by plotting density differences on triangular graph paper. An example of a *tri-linear plot* of this type is given in Fig. 16 1 where a green-red printing-density difference is plotted against a blue-red printing-density difference. Tri-linear plots are also used for integral, analytical, colorimetric, and exposure densities.

The visual magnitude of the differences between two colours represented by two points on a tri-linear plot will depend on the spectral absorption or sensitization properties of the film or paper, on the densitometer used, on the

absolute density of the colours, and on the viewing conditions. Integral densities are sometimes approximately equally spaced visually for near neutrals of nearly equal absolute density (Staas and Verbrugghe, 1971)

#### 14.26 Stability of dye images

The dyes used for forming the images in colour photographic materials may be affected by heat, humidity, and intense illumination (Hubbell, McKinney, and West, 1967, Adelstein, Graham, and West, 1970, Schafer, 1972, Giles, Forrester, Haslam, and Horn, 1973). The effects vary considerably from one material to another, however, fading of the dyes caused by prolonged periods of intense illumination, and yellowing of unused coupler caused by ultra-violet radiation (often referred to as *print-out*), have perhaps been the features causing most concern in the past (Gale and Williams, 1963). To combat these effects, improved couplers and special processing procedures have been introduced (see Section 17.9) (Bermane, 1974, Giles and Haslam, 1974, Tull, 1974, Happé, 1974; Moore, 1974).

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# Masking and Coloured Couplers

1. Introduction – 2. Contrast masking – 3. Coloured couplers – 4. Inter-image effects – 5. Masking when making separations – 6. Masking for colorimetric colour reproduction – 7. Masking for approximate colour reproduction – 8. Calculation of mask gammas

## 15.1 Introduction

IN earlier chapters we have seen that all forms of trichromatic colour reproduction introduce errors, and that such pictures do not therefore represent all the colours as they were in the original scene. But we have also seen that the mental standards by which colour in pictures is usually judged are rather imprecise, so that the tolerances are quite large, and, as a result, the errors are often unnoticeable. In certain circumstances, however, the errors can mount up to the point where they are very serious. This is particularly the case where a trichromatic colour reproduction is itself copied by trichromatic means; in particular, in the case of subtractive colour photographs, the unwanted absorptions of the cyan, magenta, and yellow dyes result in dark blues and greens, and in the copy these colours are darkened again, sometimes even to the point where the colour almost vanishes and gives way to black. Furthermore, in reflection prints, as was explained in Chapter 13, there is often a serious problem in accommodating the scene within the limited range of tones normally available on reflecting surfaces such as paper. To provide partial solutions to these problems, recourse is often had to a technique known as *masking*; the principles of masking will now be described, both in general terms and in the form of the use of *coloured couplers* which provide a particularly important method of masking. The analogous technique of *electronic masking* in colour television is discussed in Section 23.11.

## 15.2 Contrast masking

From 1944 to 1949, before the advent of coloured couplers, the Kodacolor system for amateur reflection prints used a negative having dye-image gammas of about 1.0, together with a high contrast paper; the high over-all

contrast resulted in the system giving colours of high saturation. But the contrast was so high that severe loss of highlight and shadow detail would have been caused, but for the effect of an extra layer in the film which acted as a *mask*. This extra layer was developed in the colour negative as a low contrast positive black-and-white image. The effect of this was to cover light areas of the colour negative with dark deposits of silver, but to leave the dark areas unaltered. The overall contrast of the negative was thus reduced, but without any loss in the saturation of the colours in the negative because the three *colour* layers of the negative still operated at the same high contrasts. At the printing stage a slightly longer exposure was then given, thus enabling burnt-out highlights to be avoided, while the black-and-white mask image present in the negative prevented the shadow areas from becoming blocked up.

The introduction of coloured couplers in the Kodacolor system enabled a

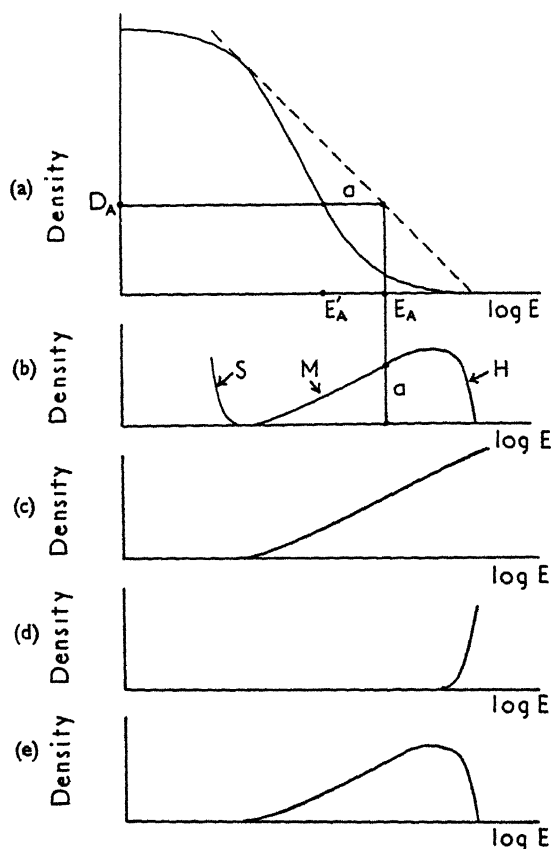


Fig. 15.1. Use of contrast correcting masks in reversal copying. Characteristic curves of (a) the copying material, (b) the ideal mask to correct it, (c) the nearest approximation to the ideal, using a single mask only, (d) the highlight mask required, and (e) the mask made from the original when the latter was bound up with the highlight mask.



lower overall contrast to be used, so that the black-and-white mask layer became unnecessary and was abandoned. But the principle involved is of wide interest, particularly when copies of colour photographs have to be made, as when, for instance, a colour print or a colour transparency has to be made from an existing colour transparency.

In Fig. 15.1 the problem is presented in graphical form for the case of making a duplicate transparency from an original transparency, both the original and the duplicate being positives. In Fig. 15.1(a) the characteristic curve (density plotted against log exposure) of a typical reversal colour photographic process is shown (full line). The slope of this curve at the higher densities is usually greater than  $45^\circ$  in order to obtain correct tone reproduction in dark surrounds (see Chapter 6) when projecting with typical levels of ambient lighting and projection-lens flare. But, if the tones of the original transparency are to be reproduced without distortion, a material of gamma 1.0 (characteristic curve at  $45^\circ$ ) is required, this is shown by the broken line. Hence, if a material having the characteristic curve shown by the full line were used for making the copy the tones would be distorted. The object of contrast masking is to avoid this distortion. The method is to make a low contrast negative by contact-printing the original transparency on a suitable black-and-white plate or film. After processing, this negative, or *mask*, as it is called, is bound up with the original transparency and reduces its contrast, much as did the masking layer in the old Kodacolor negative film.

In Fig. 15.1(b) the characteristic curve required by the mask in order to achieve complete tone correction is shown. This curve is constructed by plotting the horizontal distance  $a$  of the broken line from the full curve in Fig. 15.1(a), as a density in Fig. 15.1(b) against the log exposure on the broken line. The reason for this construction is that, since the exposure  $E_A$  should result in the density  $D_A$  (as indicated by the broken line) it is necessary to reduce the exposure to  $E_A'$  in order that the full curve should give the density  $D_A$ . This is achieved by arranging that all parts of the original which, unmasked, would print at  $E_A$ , when masked print at  $E_A'$ . Thus all these parts of the original require an increase in density  $a$  equal to the difference in exposure between  $E_A$  and  $E_A'$ . The same argument applies to all values of  $E_A$ , and hence the required characteristic curve for the mask is obtained by plotting  $a$  against  $E_A$ . This curve, shown in Fig. 15.1(b), exhibits first a positive, then a negative, and then another positive characteristic. The reason for this is not far to seek. The central portion of the full curve of Fig. 15.1(a) has a gamma greater than 1.0, and therefore requires negative masking in order to reduce the contrast. The toe and shoulder of the full curve of Fig. 15.1(a), however, have gammas less than 1.0 and therefore require positive masking in order to increase the contrast.

There is no photographic material which has the characteristic shown in Fig. 15.1(b). But the function of the initial positive part, S, of the curve is to correct the tone rendering of the darkest shadow detail which is usually of little

importance in the picture and therefore can remain uncorrected without much loss of quality. The negative part, M, of the curve can be obtained fairly easily from a suitable low contrast negative material, as shown in Fig. 15 1(c). A significant improvement usually results from using such a negative mask alone, ignoring both the positive portions S and H of the ideal mask. But such a mask results in a flattening of the highlights in the copy which sometimes robs it of much of the brilliance and sparkle of the original transparency. For certain subjects a marked improvement is therefore gained by making a mask having the positive portion H in addition to the negative portion M. This can only be done by using a rather more complicated procedure, which will be described in a moment, involving the use of a *highlight mask*. But when a highlight mask is not used, the flattening of the highlights in the copy can be reduced by over-exposing the mask, M, so that the highlights of the original transparency fall in the shoulder region of the characteristic curve of the mask material. In this way the highlights, although reduced in contrast by the low contrast of the copying material, are not appreciably *further* reduced in contrast by the mask, M. This technique of using a mask which *shoulders* is very useful. For full correction of the contrast of the highlights, however, a separate highlight mask may have to be made.

A highlight mask is made by contact printing the transparency on to a very high contrast black-and-white negative material (Fig. 15 1(d)) using an exposure sufficiently short for only the highlight detail to be recorded. This negative mask is then bound up with the transparency when the latter is used to make the negative mask on the material having the characteristic of Fig. 15.1(c). This mask, being a negative, reverses the negative curve of the highlight mask into a positive curve as shown in Fig. 15 1(e). Having made the negative mask in this way, the highlight mask is then discarded, and the mask having the characteristic of Fig. 15 1(e) is bound up in register with the original transparency, before it is printed on the material characterized by the full line of Fig. 15.1(a). This technique is somewhat laborious but in cases where copies of the highest quality are required it is well worth-while.

As mentioned at the beginning of this chapter, in copies, the unwanted absorptions of the cyan, magenta and yellow dyes occur twice, and blues and greens are often badly darkened. Some reduction in this darkening can be achieved by making the negative mask, M, through a red, orange, or yellow filter, such a mask will have a greater density in areas of red, orange, or yellow, than in areas of green and blue, and hence, in the masked original, blues and greens are lightened relative to reds, oranges and yellows; thus, in the copy, the blues and greens are lighter than they would be if the negative mask had been made without a filter. This technique is often well worth-while adopting. In the old Kodacolor process the black-and-white mask layer was situated above the cyan and magenta layers, but below the yellow layer of the negative. The mask layer was sensitive to blue light only, and hence by exposing it with white light through the base the unwanted blue absorptions of the cyan

and magenta dyes were printed on to it; the mask was therefore equivalent to a low contrast positive image of the scene made through a yellow filter (Neblette, 1962).

Another useful feature often used in masking was first suggested by Yule (Yule, 1944) Exact registration of the mask when bound up with the original is obviously difficult, and if not perfectly achieved results in halos appearing around any well-defined edges Yule suggested that the masks should be deliberately made *unsharp* by printing them with a thin spacer between the transparency and the mask material. This not only helps to obscure slight lack of registration of the masks, but also improves the reproduction of fine detail. A negative mask reduces contrast, but fine detail is seen more clearly if reproduced at high contrast; by having the mask unsharp the fine detail is not resolved by the mask and hence, when it is bound up with the original transparency, it does not reduce the contrast of fine detail, but only of large areas.

The use of unsharp masks, highlight masks, and negative masks of contrast high enough to provide severe over-correction of tones, together with various other techniques, has enabled Evans (Evans, 1951) to obtain with the Kodak Dye Transfer system, reproductions which resemble paintings rather than photographs, although photographic techniques are used throughout. These reproductions have been called *Colour Derivations*.

### 15.3 Coloured couplers

The black-and-white mask used in the old Kodacolor film enabled the saturation of colours to be increased by raising the contrast of the system without spoiling the tone reproduction, with some correction for the unwanted absorptions of the magenta and cyan dyes. However, a more elegant method of correcting for these unwanted absorptions was introduced in 1949 (1948 in the case of Ektacolor film for professional use) the colour-forming couplers were themselves coloured, and in such a way that, as a dye was formed, the transmission of light in the regions of unwanted absorption remained constant. The negatives now become orange in the unexposed area (See Plate 11, page 203) The use of these *coloured couplers* in colour negative films is very extensive, and the principles involved will now be described.

A colour negative, consisting as it usually does of three superimposed negative dye-images, is dependent for its success on the ability of the three dyes to make the three negative images easily distinguishable, it is therefore most important that the three dyes absorb only in three well-separated parts of the spectrum. But, if cyan, magenta, and yellow dyes are used, their spectral transmission curves will be similar to those shown in Fig 4 1, having unwanted absorptions in the green and blue parts of the spectrum. Unfortunately, this type of defect is not confined to cyan, magenta, and yellow dyes, almost all dyes

have subsidiary absorptions on the short wavelength side of their main absorption band, so that even if the three dyes were an infra-red absorber, a magenta, and an ultra-violet absorber, for instance, the same difficulty is present. It is the virtue of coloured couplers that they overcome the effects of these unwanted absorptions in a remarkably elegant fashion (Hanson, 1950). The credit for their introduction must be shared by the Research Laboratories of the Eastman Kodak Company and the Ansco Corporation who filed the first patents on the subject on the very same day! In the case of the former company, Dr W. T. Hanson conceived the idea from first principles, its successful realization coming only after intensive research; in the case of the latter company the fortuitous discovery of a coupler which happened to be coloured in a beneficial way led to the same discovery.

The principle on which coloured couplers work is shown diagrammatically in Fig. 15.2. Suppose that, in the colour negative, the magenta dye, at its maximum concentration,  $m$ , has red, green and blue transmittances of 100 per cent, 5 per cent, and 50 per cent respectively, as shown in Fig. 15.2(a) by line A. It is thus assumed, for the sake of simplicity, that it is an ideal magenta dye except for a uniform unwanted absorption in the blue. The lines, B, C, D, E, and F, show what the transmittances would be at concentrations  $\frac{3}{4}m$ ,  $\frac{1}{2}m$ ,  $\frac{1}{4}m$ ,  $\frac{1}{8}m$ , and zero, respectively. It will be supposed that this magenta dye is formed by the colour-development of a suitable coupler in one of the layers of a colour film. Let the concentration of the coupler before development be  $c$ . Then the concentrations of the coupler remaining after producing the dye-concentrations A, B, C, D, E, and F will be: zero,  $\frac{1}{4}c$ ,  $\frac{1}{2}c$ ,  $\frac{3}{4}c$ ,  $\frac{7}{8}c$ , and  $c$  respectively.

Suppose, now, that the coupler, instead of being colourless, was *yellow*, having red, green, and blue transmittances (at concentration  $c$ ) of 100 per cent, 100 per cent, and 50 per cent, respectively. As it is colour-developed to form the magenta dye, its yellow colour in the layer gradually becomes less and less as it is used up, and its transmission curves for the same levels A, B, C, D, E, and F discussed above would be as shown in Fig. 15.2(b). The full transmission curves for the layer are given by combining the appropriate pairs of curves from Fig. 15.2(a) and (b) and these are shown in Fig. 15.2(c). It is seen that the transmittance in the blue region remains constant. When there is no magenta dye, the coupler alone has a transmittance of 50 per cent, when all the coupler has been used, it no longer absorbs at all, but the magenta dye has a transmittance of 50 per cent. At all intermediate stages the blue transmittance of the coupler multiplied by the blue transmittance of the magenta dye is also equal to 50 per cent. (This is because if, at any intermediate stage, the fraction of coupler left is  $n$ , the transmittance of the coupler is  $(50/100)^n$ , and the transmittance of the dye is  $(50/100)^{1-n}$ , giving a transmittance of the combination of  $(50/100)^n \times (50/100)^{1-n}$  which is equal to  $50/100$ .)

Clearly with this system, the effect of light on this layer results in variations in the green transmission of that layer, but has no effect on the values of the

red and blue transmissions which are fixed at 100 per cent and 50 per cent respectively. The low value of the constant blue transmission can be easily compensated by doubling the blue content of the light used for printing. Thus, the magenta dye and its yellow coupler together form an arrangement by means of which only light in the green part of the spectrum is modulated; hence, from the photographic point of view, the unwanted blue absorption of the magenta dye has been eliminated.

A pink coupler, which forms a cyan dye in another layer, can similarly eliminate the effects of the unwanted green and blue absorptions of that dye. The way in which this takes place is shown in Fig. 15.3. In Fig. 15.3(a), for

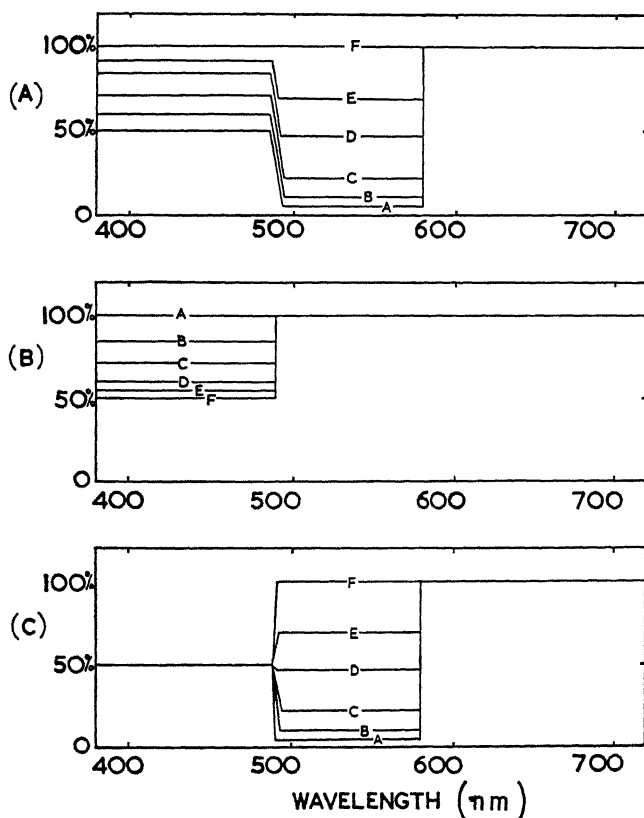


Fig. 15.2. Diagrammatic representation of the way in which a magenta-forming coloured coupler works (a) Transmission curves of magenta dye at different concentrations (b) Transmission curves of coloured coupler. (c) Combined transmission curves of the dye and the coupler.

### MASKING AND COLOURED COUPLERS, 15.3

the sake of simplicity, we have shown the transmission curves of a cyan dye which is ideal except for two uniform unwanted absorptions in the green and blue regions. The line A refers to the dye at maximum concentration, the red, green, and blue transmittances being 5 per cent, 30 per cent, and 40 per cent respectively. The other lines are analogous to those of Fig. 15.2(a). Suppose that the coupler is of a pink colour, having, at maximum concentration, red, green, and blue transmittances of 100 per cent, 30 per cent, and 40 per cent respectively, as shown in Fig. 15.3(b), when this coupler is present with the cyan dye which it forms on colour development, the red-sensitive layer will have the transmission curves shown in Fig. 15.3(c) for the different concentrations. Again it is seen that, where there were varying unwanted absorptions, they are now constant. Hence, by increasing the green content of the printing light by a factor of  $3\frac{1}{3}$ , and the blue by a factor of  $2\frac{1}{2}$ , the net result of the effect of light on this layer is merely to modulate the red transmission of the layer.

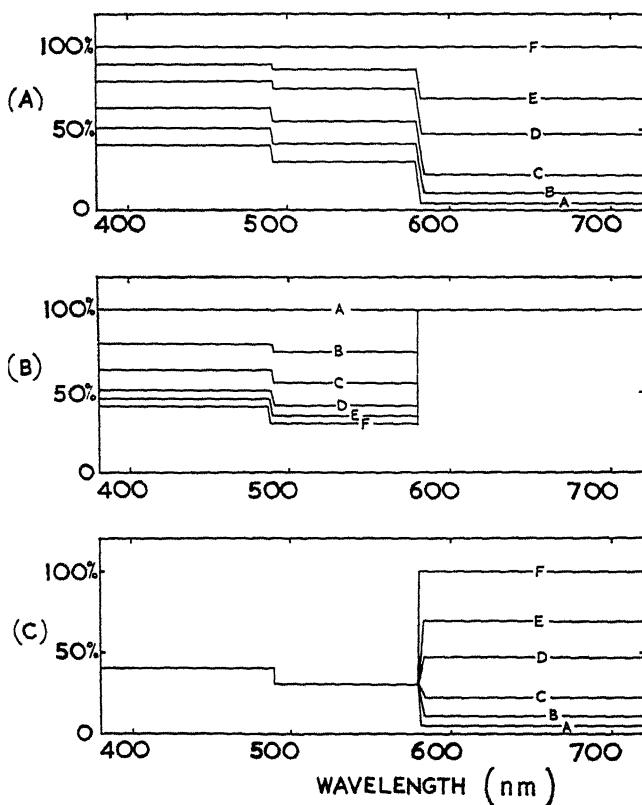


Fig 15.3 Diagrammatic representation of the way in which a cyan-forming coloured coupler works (a) Transmission curves of cyan dye at different concentrations (b) Transmission curves of coloured coupler (c) Combined transmission curves of the dye and the coupler



*Plate 12*

The reproduction of texture requires good resolution of fine detail, particularly luminance detail. In television, with its limited resolution, the use of a camera with a long focal-length lens can be used to show texture in small sections of the scene, and cameras with shorter focal length lenses to show more general views (see Section 23.2). Reproduced from a  $2\frac{1}{4}$  inch square *Ektachrome* transparency on a Crosfield *Magnascan* scanner.

*Plate 13*

(*Overleaf*). This example illustrates the remarkably high definition possible with subtractive colour film and modern scanners (see Sections 18.14 and 28.7): reproduced from an area measuring only  $16 \times 25$  mm of a *Kodachrome* transparency on a Crosfield *Magnascan* scanner.







*Plate 14*

The short focal length of the eye, its ability to change its focus rapidly and automatically as a scene is scanned, and the ability of the brain to ignore irrelevant information, tend to give us the impression that all objects are in focus at the same time. In pictures, however, out-of-focus effects are more severe, because camera lenses are usually of longer focal length and are not focussed automatically. Out-of-focus objects have "soft" edges and these can give their colours an enhanced luminosity which is rarely seen in real scenes. In this example, the daffodils in the extreme foreground are very out-of-focus, and seem more "luminous" than those which are in focus. By a similar process, the control of the sizes of light sources in studios can alter the sharpness of the edges of shadows, and affect the apparent contrast of scenes and their reproductions. (See Section 6.11.) Reproduced from a  $2\frac{1}{4}$  inch square *Ektachrome* transparency on a Crosfield *Magnascan* scanner.

When actual dyes and coloured couplers are used the transmissions shown as constant in Figs. 15.2(c) and 15.3(c) are only approximately constant, but this scarcely impairs the degree of improvement resulting. In fact, by allowing these transmissions to rise, by using couplers of deeper colours, the unwanted absorptions of the cyan and magenta dyes used in the print as well as those in the negative can also be, to some extent, compensated. Fig. 15.4 shows curves relating to an actual film; in this case the unwanted blue absorption of a magenta dye has been compensated by using a coloured coupler diluted with an uncoloured coupler. These types of curve can be replotted so as to allow for the increased printing exposure given in the regions of the spectrum where coloured couplers absorb, to obtain *equivalent-dyes* for each coloured coupler system (Sant, 1961; Watson, 1966).

The introduction of coloured couplers in colour photography was a major step forward in its technological development, and has resulted in the widespread use of colour negatives, not only for amateur reflection prints, but also for the production of professional motion pictures in colour, for which the positive prints are made by direct printing on to three-layer colour positive stock (see Section 12.11) (See Plate 11, page 203.)

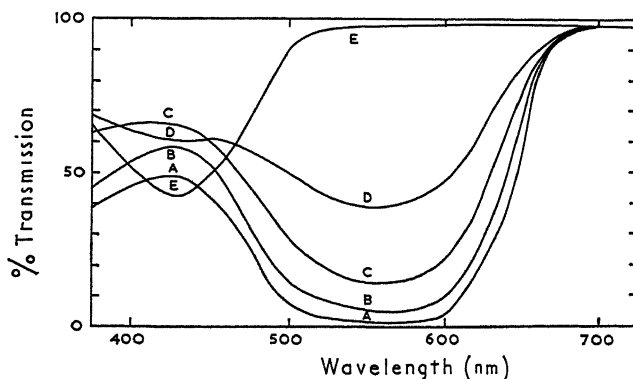


Fig. 15.4 Spectral transmission curves for a yellow-coloured coupler (curve E) and the magenta dye formed from a mixture of this coupler with an uncoloured coupler (curve A). Curves B, C, and D represent intermediate degrees of dye-forming reaction

### 15.4 Inter-image effects

Coloured couplers can, unfortunately, only be used in materials designed to be printed or otherwise duplicated. The presence of the coloured couplers in light areas gives a pronounced orange cast, and the eye is not able to adapt sufficiently to compensate for it. For this reason coloured couplers have no

application to normal reversal processes intended for viewing, and the brilliance of some of these is caused, at least in part, by *inter-layer* or *inter-image* effects which have beneficial results not unlike those produced by coloured couplers (Hanson and Horton, 1952, Barr, Thirtle and Vittum, 1969)

There are several ways of demonstrating the presence of inter-image effects, and some of these are illustrated for a reversal material in Fig. 15.5. In Fig. 15.5(a), by plotting the appropriate analytical density, a measure of the amount of cyan image dye present is shown. The curve N shows the amount of cyan dye present in a neutral scale which was produced by giving additive red, green, and blue exposures, the curve R shows the amount of cyan produced when the red exposure only was given. Because these curves are different it is clear that the presence or absence of exposure in the other two layers affects the amount of cyan dye produced. In this case there is less cyan in reds (curve R) than in neutrals (curve N) and hence the effect is to lighten the reds. The effects of the other two layers on the magenta layer, and on the yellow layer, can be shown similarly.

In Fig. 15.5(b) the analytical densities for all three image-dyes are shown for the case where the red and blue layers have been given exposure scales and the green layer uniform exposures at different intensities. Any tilt in the curves  $M_1, M_2, M_3, M_4$ , representing the amount of magenta dye present, is the result of an inter-image effect, because the green exposure was uniform. (The curves C and Y may be slightly shifted along the log exposure axis by variations in M, but for the sake of simplicity multiple C and Y curves have not been drawn.) Similar sets of curves can be drawn for the cases where the red and the blue layers have the uniform exposures.

In Fig. 15.5(c) results similar to those of Fig. 15.5(b) are shown but this time two layers have uniform exposures and one layer has an exposure scale. Any tilts in the C and M curves indicate inter-image effects. (Again, the curve Y may be shifted along the log exposure axis, but this is not shown.) Similar sets of curves can be drawn for the cases where the green and the red layers have the exposure scales.

In Fig. 15.5(d) all three layers have been given exposure scales at two different exposure levels to give two neutral scales (curves C, M, Y, and curves C', M', Y', both sets represented as being superimposed for simplicity). A scale of reds is then exposed having blue and green exposures at the CMY level, but the red exposure at the C'M'Y' level. The resulting curves would be the same as M, Y, and C' if there were no inter-image effects, and inter-image effects are therefore shown up by any differences. Thus the cyan curve in the reds might be like R instead of like C' in which case the difference between the curves R and C' shows the amount of inter-image effect in the cyan image in this scale of reds.

If the results shown in Fig. 15.5(b) and (c) are plotted using *integral* densities instead of analytical densities, any absence of tilt in the approximately horizontal curves indicates either that there is no unwanted dye-absorption

operating, and that there is no inter-image effect, or that if there is an unwanted dye-absorption it is being exactly off-set by an inter-image effect

Inter-image effects may be present whenever different development rates occur in adjacent layers. This can happen in several ways.

For instance, as a developer penetrates a multi-layer colour material, it will normally be partially exhausted by the time it reaches the bottom layer; hence, if the development is not carried to completion in all layers, in order to achieve a matched grey scale, it may be necessary to make the bottom layer faster or of higher contrast. But when only the bottom layer is exposed (in the case of a saturated red colour for materials with the conventional layer order), the developer will not be partially exhausted on reaching the bottom layer, because no development will have occurred in the upper two layers. Hence, the speed or contrast of the cyan image will be greater in reds than in greys (an increase in cyan contrast in reds is shown in Figs. 15.5(a) and (d)) and this makes reds lighter and more saturated than they would otherwise be.

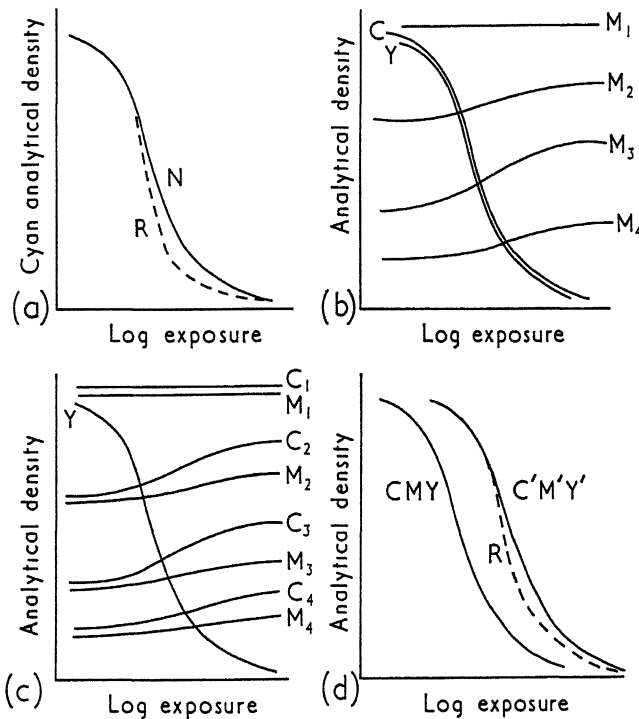


Fig 15.5. Four different ways of illustrating the nature of inter-image effects which may be occurring

Inter-image effects in a multi-layer material can also be caused by the degree of development in one layer being affected by the release from a neighbouring layer of development-inhibiting agents. These agents can be bromide or iodide ions, or special inhibitors released by *development-inhibitor-releasing (DIR)* couplers (Bari, Thirtle, and Vittum, 1969, Meissner, 1969) (See Section 17.11)

Inter-image effects which affect colour reproduction adversely can also occur. For instance, if oxidized developer wandered from one layer to another in a coupler-incorporated material, dye of the wrong colour would be formed, and the colour reproduction distorted, this type of contamination is usually minimized by having thin inter-layers between the image-forming layers of multi-layer materials, and these inter-layers may contain chemicals to absorb or immobilize any oxidized developer which reaches them. Another adverse effect occurs if development in an unexposed layer occurs because an adjacent layer is very highly exposed. In Figs 15.5(b) and (c) this would be shown by the curves  $M_1$  and  $C_1$  dropping off at their right-hand ends, this type of effect has to be avoided by choosing emulsions which are as insensitive as possible to fogging as a result of vigorous development in an adjacent layer.

### 15.5 Masking when making separations

In cases where coloured couplers cannot be used, some correction for the unwanted absorptions of cyan, magenta, and yellow dyes can be provided, as we have seen, by using contrast-masks exposed through suitable filters. But, in systems where the red, green, and blue records are available on separate negative or positive films, masking can in principle give full correction for unwanted absorptions, and also some correction for various other defects, this separate availability of the three records occurs most commonly when preparing half-tone printing surfaces in graphic-arts applications, but the principles involved are of wider interest and can have other applications.

For clarity, let us start with a simple example. Suppose we wish to correct for the unwanted absorptions of the magenta dye or ink used in a colour reproduction made from a transparency and that we are using a process in which three *separation negatives* are made from the transparency by printing or enlarging it through red, green, and blue filters, on to a suitable black-and-white film. If it were possible, in the final reproduction, to have an image provided by a perfect magenta dye, which had no unwanted absorptions, it would be invisible when viewed through blue and red filters. But images consisting of real magenta dyes, though nearly invisible when viewed through red filters, are visible as low contrast images when viewed through blue filters because of the unwanted blue absorption of magenta dyes. The real magenta dye image may therefore be thought of as consisting, approximately, of a full-contrast perfect magenta image, together with a low contrast unwanted 'yellow' image (giving the blue absorption). In most picture

areas which are not white, all three dyes are present to some extent. It is therefore usually possible to reduce the *main* yellow dye image by an amount which is at every point in the picture equal to the low contrast unwanted 'yellow' image, and hence to overcome the effect of the unwanted blue absorption of the magenta dye. The practical procedure of such a scheme, when the original is a colour transparency, is as follows.

The colour transparency is printed on to a low contrast black-and-white film using green light for making the exposure. The mask so obtained is mainly a record of the magenta dye in the transparency, and is therefore also approximately a record of what the distribution of magenta dye will be in the final reproduction. The record, being a black-and-white negative, means that where the magenta dye is going to be heavy the mask is light, and *vice versa*. This mask is then bound up in register with the colour transparency. Its effect is to lighten areas which will be heavy in magenta, relative to those areas which will be light in magenta. Now, although the object of this mask is to overcome the unwanted absorption of the magenta dye, it is not used when the green separation negative is being made. It is only used when making the *blue* separation negative (The reason for this is that since the unwanted absorption of the magenta dye is a blue absorption, it can only be corrected by reducing the *yellow* dye image appropriately, and hence the mask is used when making the blue separation negative, since it is from this negative that the yellow reproduction-image is produced.) By having the mask over the transparency when the blue separation negative is being made, a low contrast positive image of what the magenta dye will be is added to its exposure. Hence when the positive yellow image is produced from this masked separation negative, there will be less yellow dye at points where the magenta dye will be heavy, but the normal amount of yellow where the magenta dye is absent. The same result can also be achieved by masking the separation negative rather than the transparency (although the mask must now be a positive image).

If the correct contrast is chosen for the mask, the effect of the unwanted absorption can be almost entirely cancelled out in this way. The correct contrast for this very simple case, in which only one unwanted absorption of one dye is being cancelled, is calculated as follows. If the density ratio of the unwanted blue to the wanted green absorption of the magenta dye or ink used in the reproduction is  $m_b/m$ , and the gamma of the final image is  $\gamma_m$ , then the gamma of the mask must be such that the main yellow image in the reproduction has superimposed upon it a negative image of gamma  $(m_b/m)\gamma_m$ . If the gamma of the main yellow image relative to the blue separation negative is  $\gamma_y$ , the gamma of the mask to be used with the blue separation negative must be  $(m_b/m)(\gamma_m/\gamma_y)$ ; but if the mask is bound up with the transparency and used when making the blue separation negative, it must have a gamma of  $(m_b/m)(\gamma_m/\gamma_y)/\gamma_b$ , where  $\gamma_b$  is the gamma of the material on which the blue separation is made. The gamma of the film-process combination which should

## MASKING AND COLOURED COUPLERS, 15.6

be used for making the mask depends, therefore, on how it is used; but it also depends upon how it is made: for if, instead of deriving it from the transparency using a green filter, it is made from the green separation negative, the gamma required is altered. Fig 15.6 shows the gamma which the mask material must have (in its process) in order to produce a mask having the correct gamma for various methods of working.

If the unwanted blue absorption of the magenta dye is the only unwanted absorption in the reproduction system, and the overall gamma of the reproduction is to be the same as that of the transparency, the above formulae simplify because.

$$\gamma_b \gamma_y = 1$$

$$\gamma_g \gamma_m = 1$$

$$\gamma_t = \gamma_m$$

The corresponding values of the gammas required by the mask material are listed in Fig 15.6 under the column headed 'Simple Case'.

Mask made from	Mask used with	Gamma of mask material	
		General case	Simple case
Transparency using green filter	Blue separation negative	$+\frac{(m_b/m)(\gamma_m/\gamma_y)}{\gamma_t}$	$+\frac{(m_b/m)}{\gamma_y}$
Transparency using green filter	Transparency when making blue separation negative	$-\frac{(m_b/m)(\gamma_m/\gamma_y)}{\gamma_t \gamma_b}$	$-(m_b/m)$
Green separation negative	Blue separation negative	$-\frac{(m_b/m)(\gamma_m/\gamma_y)}{\gamma_t \gamma_g}$	$\frac{(m_b/m)}{\gamma_y \gamma_g}$
Green separation negative	Transparency when making blue separation negative	$+\frac{(m_b/m)(\gamma_m/\gamma_y)}{\gamma_t \gamma_g \gamma_b}$	$+\frac{(m_b/m)}{\gamma_g}$

Fig 15.6 Gammas of mask materials required for correcting the unwanted blue absorption of a magenta dye, when the mask is used in various ways

$m_b/m$  = ratio of blue and green densities of magenta reproduction dye

$\gamma_m$  = gamma of magenta image in reproduction.

$\gamma_y$  = gamma of yellow image in reproduction relative to that of the blue separation negative

$\gamma_t$  = gamma of green-filter image in the transparency

$\gamma_b$  = gamma of material on which the blue separation negative is made

$\gamma_g$  = gamma of material on which the green separation negative is made

$+$  = reversal mask material (or successive negative-positive steps) required

$-$  = negative mask material required.

### 15.6 Masking for colorimetric colour reproduction

Yule (Yule, 1938 and 1940) has investigated the possibilities of obtaining colorimetrically correct (see Section 11.5) colour reproduction by means of masking. He concluded that correct duplication of a colour original composed of the *same dyes* as the reproduction was possible if six masks were used, provided that the dyes obeyed certain rules and that tone reproduction and colour balance were properly adjusted.

The rules which it is necessary, in Yule's theory, for the dyes to obey, concern their properties when recorded on the separation negatives; or, if a densitometer is used which simulates the spectral sensitivities of the three filter-film combinations used for making the separation negatives, the rules can be formulated in terms of the *printing densities* measured on such an instrument. The rules have become known as the *Additivity and Proportionality Rules*, and may be stated as follows (compare Section 14.19):

*Additivity Rule.* The red printing-density of any mixture of the three dyes should be equal to the sum of the red printing-densities of the three dyes measured separately; and the same should be true of the green and blue printing-densities.

*Proportionality Rule.* When measured as printing-densities, the ratio of the wanted to the unwanted absorptions for each dye should be independent of the concentration of the dye.

In transparencies these rules are obeyed by most dyes if the red, green, and blue filters used for exposing the separation negatives transmit light of one wavelength only; such filters are impracticable because of their very low transmissions, but the departures from the rules are not too serious if conventional narrow-cut red, green and blue filters are used. In reflection work the departures from the rules are greater (but non-linearities of tone reproduction can reduce the departures usefully).

Assuming, then, that all these conditions have been fulfilled, it is possible to achieve colorimetric reproduction of an original consisting of a mixture of the same dyes as the reproduction. The reasons for this are as follows.

Because the original and the reproduction consist of mixtures of the same dyes, colorimetric reproduction must occur if the printing densities of the original,  $O_r$ ,  $O_g$ ,  $O_b$ , and those of the reproduction  $R_r$ ,  $R_g$ ,  $R_b$ , are the same. The conditions for colorimetric reproduction are therefore

$$\begin{aligned} R_r &= O_r \\ R_g &= O_g \\ R_b &= O_b \end{aligned}$$

But the additivity rule enables us to re-write these equations thus:

$$\begin{aligned} C_r + M_r + Y_r &= O_r \\ C_g + M_g + Y_g &= O_g \\ C_b + M_b + Y_b &= O_b \end{aligned}$$



the reproduction densities having been split up into the contributions from each of the three dyes,  $C_r$  denoting the contribution of the cyan dye towards the total red printing-density, etc. If we re-write these equations thus

$$\begin{aligned}C_r + k_3 M_g + k_5 Y_b &= O_r \\k_1 C_r + M_g + k_6 Y_b &= O_g \\k_2 C_r + k_4 M_g + Y_b &= O_b\end{aligned}$$

where  $k_1 = C_g/C_r$ ,  $k_3 = M_r/M_g$  etc, the Proportionality Rule states that the values of  $k$  do not depend on the amounts of the dyes present, and they are therefore constants. We may therefore solve these equations for  $C_r$ ,  $M_g$ , and  $Y_b$ , and obtain equations of the form:

$$\begin{aligned}C_r &= a_1 O_r + a_2 O_g + a_3 O_b \\M_g &= a_4 O_r + a_5 O_g + a_6 O_b \\Y_b &= a_7 O_r + a_8 O_g + a_9 O_b\end{aligned}$$

If, then, a red separation negative is exposed to have a gamma  $a_1$ , and is combined with a green-light mask of gamma  $a_2$  and a blue-light mask of gamma  $a_3$ , and is then used to produce a cyan dye-image free of tone-distortion, the correct amount of cyan dye will be produced at each point in the picture (If the masks are made from the transparency, they must be exposed on filter-film combinations having the same spectral sensitivities as used for the separation negatives.)

Similarly,  $a_5$  and  $a_9$  represent the gammas of the other two separation negatives, and  $a_4$ ,  $a_6$ ,  $a_7$ , and  $a_8$  the gammas of the masks necessary to produce the correct amounts of magenta and yellow dye at each point in the picture. Hence, if the photographic steps are free of tone distortion, use of these separation-negatives with their masks enables colorimetric reproduction of the original to be achieved.

But what is the position if the original, instead of being composed entirely of mixtures of the dyes used in the reproduction, consists of *any* colours?

Yule has pointed out that, with six masks, colorimetric reproduction is still possible (within the gamut of colours which the reproduction dyes can produce) if the filters used in exposing the separation negatives are such as to modify the spectral sensitivity of the emulsion in such a way as to match a set of *colour-matching functions* (see Section 7.4), provided that the reproduction dyes still obey the Additivity and Proportionality Rules (the dye densities now being measured using spectral sensitivities equivalent to a set of colour-matching functions).

Suppose the separation negatives are exposed with spectral sensitivities that match the CIE colour-matching functions,  $\bar{x}_\lambda$ ,  $\bar{y}_\lambda$ ,  $\bar{z}_\lambda$ . Then any point in the original will be recorded on the separation negatives as three exposures  $E_x$ ,  $E_y$ , and  $E_z$  which are proportional to the tristimulus values  $X$ ,  $Y$ , and  $Z$  respectively, of the original. If  $O_x = -\log E_x$ ,  $O_y = -\log E_y$ , and  $O_z = -\log E_z$  we may regard these quantities as the densities of the original to the  $\bar{x}_\lambda$ ,  $\bar{y}_\lambda$ ,  $\bar{z}_\lambda$  functions. Similarly if the densities of our repro-

duction to these functions are denoted by  $R_x$ ,  $R_y$ , and  $R_z$ , then the conditions for colorimetric reproduction are simply

$$\begin{aligned}R_x &= O_x \\R_y &= O_y \\R_z &= O_z\end{aligned}$$

for this would imply that the tristimulus values of the reproduction were the same as those of the original, and hence to the CIE standard observer the original and the reproduction would appear identical (in identical viewing conditions) The Additivity Rule enables us to re-write these equations thus

$$\begin{aligned}C_x + M_x + Y_x &= O_x \\C_y + M_y + Y_y &= O_y \\C_z + M_z + Y_z &= O_z\end{aligned}$$

the reproduction densities to each of the three functions having been split up into the contributions from each of the three dyes,  $C_x$  denoting the contribution of the cyan dye towards the total density to the  $\bar{x}$  function, etc. If we re-write these equations thus

$$\begin{aligned}C_x + k'_3 M_y + k'_5 Y_z &= O_x \\k'_1 C_x + M_y + k'_6 Y_z &= O_y \\k'_2 C_x + k'_4 M_y + Y_z &= O_z\end{aligned}$$

where  $k'_1 = C_y/C_x$ ,  $k'_2 = C_z/C_x$  etc, the Proportionality Rule states that the values of  $k'$  do not depend on the amounts of the dyes present, and they are therefore constants We may therefore solve these equations for  $C_x$ ,  $M_y$ , and  $Y_z$ , and obtain equations of the form

$$\begin{aligned}C_x &= a'_1 O_x + a'_2 O_y + a'_3 O_z \\M_y &= a'_4 O_x + a'_5 O_y + a'_6 O_z \\Y_z &= a'_7 O_x + a'_8 O_y + a'_9 O_z\end{aligned}$$

$C_x$ ,  $M_y$ , and  $Y_z$  then denote the amounts of cyan, magenta, and yellow dye required at each point in the colour reproduction, in order to obtain a colorimetric match with the original

The diagonal terms,  $a'_1$ ,  $a'_5$ , and  $a'_9$ , of the above equations denote, as before, the gammas of the three separation negatives, while the remaining terms denote the gammas of the six masks to be used in conjunction with the separation negatives when the coloured images are being printed Although, for the sake of simplicity, we have assumed in this discussion that the spectral sensitivity curves used for making the separation negatives were the same as the  $\bar{x}_\lambda$ ,  $\bar{y}_\lambda$ ,  $\bar{z}_\lambda$  curves, this is an unnecessary restriction. any set of colour-matching functions, that is to say, any linear combinations of the  $\bar{x}_\lambda$ ,  $\bar{y}_\lambda$ ,  $\bar{z}_\lambda$  curves may be used; the only consequence is that the masking equations will call for different gammas for the separation negatives and masks. Similarly, although we have regarded the densities of the dyes as being evaluated using spectral sensitivities equivalent to the  $\bar{x}_\lambda$ ,  $\bar{y}_\lambda$ ,  $\bar{z}_\lambda$  functions, the use of any other set (even if different

from the set used for making the separation negatives) does not invalidate the theory but only affects the values obtained for the gammas of the separations and masks

When dye-densities are measured using spectral sensitivities equivalent to colour-matching functions, the Additivity and Proportionality Rules are not obeyed well. The functions are very much broader than the narrow-cut filters for which these rules hold reasonably well, and the rules break down quite considerably. This limits the usefulness of this approach, but departures of characteristic-curve shapes from linearity can be used to counteract the breakdowns of the rules to some extent (Gutteridge, 1972).

### 15.7 Masking for approximate colour reproduction

Other methods of obtaining approximate colorimetric reproduction in the general case, where the original can consist of any colours, have been investigated theoretically (MacAdam, 1938, Marriage, 1940). Marriage pointed out that masking can either be used in an attempt to correct the spectral sensitivities of the original photographic material, or to correct for the unwanted absorptions of the dyes (or inks), or both. Marriage considered that correcting for the unwanted absorptions was the more important function of masks and applied Yule's theory in this direction (Marriage, 1940). Miller also made this assumption (Miller, 1941) and applied matrix algebra, with great advantage, to the problem of evaluating the gammas of the masks required for this purpose.

Marriage also pointed out that by means of masking it was possible to ensure that at least four colours were always colorimetrically correct (Marriage, 1948). Marriage chose grass-green, skin-pink, white and a grey. Including the latter two colours has the big advantage that all shades of grey from white to black are also reproduced very nearly correctly. This approach was extended by others (Brewer, Hanson and Horton, 1949) to the case where, instead of seeking colorimetric reproduction of four colours, the masks are chosen so that the errors in a larger number of specially selected colours are kept to a minimum. Using the same criterion of minimum errors, Brewer and Hanson also investigated the relative importance of unwanted dye absorptions and the absence of negative portions in the spectral sensitivity curves (Brewer and Hanson, 1954). They concluded that the unwanted absorptions contributed the greater errors, but that absence of negative portions in the curves was by no means insignificant in comparison.

That it is possible, by suitable choice of masks, gammas, and colour balance, to reproduce any four colours without error can be seen from sets of equations including terms  $a_{10}$ ,  $a_{11}$ , and  $a_{12}$ , thus:

$$\begin{aligned}C_x &= a_1 O_x + a_2 O_y + a_3 O_z + a_{10} \\M_y &= a_4 O_x + a_5 O_y + a_6 O_z + a_{11} \\Y_z &= a_7 O_x + a_8 O_y + a_9 O_z + a_{12}\end{aligned}$$

These extra three terms represent the variable of colour balance; they are all zero if colorimetric reproduction of all colours is achieved, but if, as is always the case in practice, there are departures from correct reproduction, use can be made of this variable to reduce the average errors to the minimum. Thus, given four colours which must be reproduced correctly, the three equations for each colour provide 12 equations which may be solved for  $a_1, a_2, a_3 \dots a_{12}$ ; the values of these terms then give the image gammas, mask gammas, and colour balance required for correct reproduction of the four chosen colours.

Using equations of this basic type, Brewer and Hanson determined the values of twelve coefficients representing image gammas, mask gammas, and colour balance, which resulted in minimal colorimetric errors under various conditions (Brewer and Hanson, 1955). They did not, however, restrict their spectral sensitivity curves to linear combinations of the  $\bar{x}_\lambda, \bar{y}_\lambda, \bar{z}_\lambda$  functions, but in addition tried sets with omitted negative portions, and also a set typical of those commonly used in practice. Sixty different picture test colours were considered in three groups of twenty, one group containing colours covering most of the gamut of the reproduction dyes considered, the other two groups being less saturated and as far as possible typical of average picture-taking experience. Their investigation produced a number of interesting results. First, it was found that, so long as no restriction was placed on the values of the coefficients, that is, so long as six masks of any gammas were allowed, there was very little to choose between one set of sensitivity curves and another. Secondly, the use of a set of sensitivity curves which overlapped one another considerably, such as the  $\bar{x}_\lambda, \bar{y}_\lambda, \bar{z}_\lambda$  functions, led to much higher mask gammas than the use of sensitivity curves which were more separated. Thirdly, omission of required negative portions of sensitivity curves resulted in some increase in mask gammas but was less important than adequate separation of the curves along the wavelength axis. Fourthly, the particular choice of picture test colours affects the values obtained for the coefficients, a group containing more saturated colours leading to higher mask gammas, but the effect is fairly small. Fifthly, the magnitude of the reproduction errors finally obtained was quite small. For typical picture colours, the average error was only about three just noticeable differences (for a two degree field); for more saturated colours it was about four times as great.

The practical application of these findings may seem a little remote in that the use of six masks is complicated, photographic processes are often non-linear, and dyes do not generally obey the additivity and proportionality rules. In negative-positive processes, however, coloured couplers provide practicable means of attaining a number of masks, and some products already thus incorporate three. One of the six masks is generally of so low a contrast as to be of little practical consequence, so that the addition of two more masks by means of coloured couplers or inter-image effects could provide all the masking needed. Using the minimum-errors criterion, the Additivity and Proportionality Rules need not be obeyed as far as the image dyes are concerned,

but if masking is carried out by means of coloured couplers, it is desirable that the dyes colouring the couplers obey the laws over the most important density range they will probably do so approximately. It thus seems possible that a colour negative material might have sufficient masks built into it to enable a print to be made from it having remarkably small colorimetric errors for average colours

It is inevitable, however, that departure of the sensitivity curves from linear combinations of the colour-matching functions renders the whole system vulnerable to failure in the face of any particular colour. And it is interesting to note that the very feature (separation of the sensitivity curves along the wavelength axis) which results in low-gamma masks, also, in general, results in large errors in colours having unusual spectral reflectance curves, such as was mentioned in Section 5.1 in connection with certain blue flowers. From the practical point of view, however, low-gamma masks are usually desirable in order that the system should not be either very critical to operate or very wasteful of light.

The conditions which call for low-gamma masks are preferable for systems in which no masking is possible, since the errors caused by omitting low-gamma masks are smaller than those caused by omitting high-gamma masks.

### 15.8 Calculation of mask gammas

The calculation of mask gammas is conveniently made by means of matrix algebra<sup>1</sup> (Miller, 1941). If the densities of the unwanted and the wanted absorptions of the reproduction dyes in a neutral density of 1.0 are as follows

	<i>Cyan</i>	<i>Magenta</i>	<i>Yellow</i>
Density to Red light	$c$	$m_R$	$y_R$
Density to Green light	$c_G$	$m$	$y_G$
Density to Blue light	$c_B$	$m_B$	$y$

then, if the overall gamma of the reproduction is to be the same as that of the original, the gammas of the photographic materials for the required masks and separation negatives (when made from the original) are given by

$$\begin{pmatrix} \gamma_R & \gamma_{GR} & \gamma_{BR} \\ \gamma_{RG} & \gamma_G & \gamma_{BG} \\ \gamma_{RB} & \gamma_{GB} & \gamma_B \end{pmatrix} = \begin{pmatrix} c & m_R & y_R \\ c_G & m & y_G \\ c_B & m_B & y \end{pmatrix}^{-1}$$

where  $\gamma_R$ ,  $\gamma_G$ , and  $\gamma_B$  are the gammas for the three separation negatives and  $\gamma_{GR}$  and  $\gamma_{BR}$  are the gammas for masks to be made by green and blue light exposures respectively and used with the red separation negative when producing the cyan image. If the masks are used, not with the separation negative, but with the original, then the gammas have to be divided by that of the red separation negative,  $\gamma_R$ , if this is different from unity and they have to be nega-

<sup>1</sup> See Appendix 1.

tives instead of positives or *vice-versa*. Similarly  $\gamma_{RG}$  and  $\gamma_{BG}$  are the gammas for the masks to be used with the green separation negative when the magenta image is printed, and  $\gamma_{RB}$  and  $\gamma_{GB}$  those for the masks to be used with the blue separation negatives when the yellow image is printed.

Very often several of the six masks called for are of such low contrast that they can be omitted without loss of quality. For instance, the following figures are fairly typical of dyes used in colour photography.

	<i>Cyan</i>	<i>Magenta</i>	<i>Yellow</i>
Density to Red light	0.868	0.017	0.023
Density to Green light	0.164	0.687	0.145
Density to Blue light	0.182	0.210	0.625

The gammas for the required separation negatives and masks are then given by

$$\begin{pmatrix} \gamma_R & \gamma_{GR} & \gamma_{BR} \\ \gamma_{RG} & \gamma_G & \gamma_{BG} \\ \gamma_{RB} & \gamma_{GB} & \gamma_B \end{pmatrix} = \begin{pmatrix} 0.868 & 0.017 & 0.023 \\ 0.164 & 0.687 & 0.145 \\ 0.182 & 0.210 & 0.625 \end{pmatrix} - I \begin{pmatrix} 1 & 165 & -0.017 & -0.039 \\ -0.222 & 1.572 & -0.357 \\ -0.265 & -0.523 & 1.733 \end{pmatrix}$$

Where the signs are positive the masks are negatives, where the signs are negative the masks are positives. The two masks to be used with the red separation negative are of such low gamma (0.017 and 0.039) that they can be neglected, this is because the unwanted red absorptions of the magenta and yellow dyes are small. The most contrasty mask is that made with green light and to be used with the blue separation negative (0.523), this is a consequence of the heavy unwanted blue absorption of the magenta dye.

When the original is a colour transparency, the masks may be used to correct for the unwanted absorptions of the transparency dyes rather than for those of the reproduction dyes, in this case the densities used in the calculation must be those of the transparency dyes. Furthermore, in this type of calculation it is not difficult to correct for the unwanted absorptions of both sets of dyes and hence, at least in principle, to improve on the original transparency.

Some practical systems of masking are discussed in Chapter 27 (See Plate 23, pages 522, 523 for an example of masking.)

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# Printing Colour Negatives

1 Introduction – 2 Printing studio negatives – 3. Printing motion-picture negatives – 4 Printing amateurs' negatives – 5. The variables to be corrected – 6 Early printers – 7. Integrating to grey – 8. The 1599 printer – 9. Visual matching – 10. Simultaneous additive printers – 11. Variable time printers – 12 Subtractive printers – 13. Colour enlargers – 14. Automatic density classification – 15 Factors affecting slope control – 16 Methods of slope control

## 16.1 Introduction

**B**ECAUSE of their various advantages (see Section 13.4, for instance), colour negatives are widely used as intermediates for the production of colour photographs. There are, however, many factors which can affect the colour balance and density of a print made from a colour negative; it is therefore usually necessary to adjust the exposure of the print-film or paper in both colour and intensity for each negative during the printing operation, in order to obtain correct positive images. But it is extremely difficult to determine, by inspecting it visually, the type and magnitude of the printing adjustments a colour negative requires. Various aids to correct printing are therefore used, their nature depending on the particular application.

## 16.2 Printing studio negatives

In certain studio work, the lighting can be carefully controlled in both colour and intensity, the transmission colour of the camera lenses can be matched (if necessary by using filters); a single batch of film can usually be used for a considerable period of time; only one film processing location is generally involved, and hence, once the correct printing conditions have been established for one typical negative, if subsequent negatives are all printed with light of the same intensity and colour, the prints will usually be somewhere near optimum in density and colour balance. From such prints, quite reliable visual estimates can usually be made of any changes necessary in the printing conditions to obtain prints of correct density and colour balance at the second



attempt, and if fairly high prices can be charged for the final print, the loss in discarding a fair proportion of the first prints (and even some of the second prints) is no great problem. For a variety of reasons, however, it is not always possible to control all the factors as closely as required, and some guidance may be necessary in making the *first* print if it is to be reasonably near optimum.

One method of producing first prints of reasonably good quality is to include a grey card in the scene, and to measure the red, green, and blue printing densities of its image in the processed negative; the correct printing conditions can then be calculated from these densities. If the negative is very large, a grey-card image of measurable size can usually be accommodated outside the area required for the final picture. But with small negatives the presence of the grey card would spoil the picture, and this method can then only be used when (as is often the case in professional work) several negatives are being exposed from similar scenes, as in a series of still pictures of similar subjects, the grey card can then appear only in an extra test-negative of the series. If a grey card has not, or cannot, be included in the scene, an area of known colour, such as a skin colour, can be used for measurement instead, the printing conditions then being used to give the correct or desired result for the particular chosen colour; or television viewers can be used (see Section 16 3).

The actual adjustment of the colour of the exposure is usually made by inserting pale cyan, magenta and yellow filters into the beam of an ordinary white-light enlarger, while density is controlled by altering either the exposure time or the lens aperture, or both.

### 16.3 Printing motion-picture negatives

The problems of printing professional motion-picture negatives are generally similar to those outlined above for studio work, and careful control of lighting, lenses, processing, and film-batches is usually exercised to good advantage. Densitometry of images of grey cards or other standard colours is also very useful. Additional difficulties, however, may be caused by varying lighting conditions on 'location' shots, by artistic requirements calling for prints of unusual density and colour balance in order to give a particular 'mood', and by the need for many different scenes on the negative film to be printed in quick succession, thus requiring a rapid succession of printing adjustments.

Some use is made of closed-circuit colour-television viewing-devices, in which a positive colour image is derived electrically from the negative and then judged visually to determine the printing adjustments; although such devices are costly, their value can often be justified in professional motion-picture printing where the total value of the finished prints of a feature film can be very considerable. Professional still-photographers also make some use of this technique (Thomas, Waz and Dreyfoos, 1970; West, 1971; *British Journal of Photography*, 1972).

The actual printing operation itself can be carried out either by contact, or

by projection (usually referred to in the trade as *optical printing*) Projection must be used, of course, if any change in the size or the shape of the print has to be introduced, but contact printing is simpler, is less affected by dirt or scratches on the negative, and usually gives sharper results. Printers may advance the film continuously or a frame at a time (*step-printing*). The adjustment of density and colour balance, usually referred to as *timing*, may be carried out by inserting pale cyan, magenta, yellow, and neutral filters into the printing beam of a white-light printer; or *additive printers* may be used. In additive printers, separate beams of red, green, and blue light are combined uniformly in the printing gate, the adjustments of colour balance and density then being achieved by altering the relative and absolute intensities of the red, green, and blue beams although this involves more complicated equipment it has the advantage that the exposures given to the three layers of the print film can be controlled independently, whereas the cyan, magenta, and yellow filters have unwanted absorptions so that each filter affects more than one layer. Additive printers of high efficiency employ dichroic mirrors to separate red, green, and blue beams from a single source, and also to re-combine them.

Because changes in printing conditions may have to be made in rapid succession, it is usual in the professional motion-picture trade for the printing equipment to respond automatically to instructions punched into a paper tape (or other means of storing information) which is fed through the machine in synchronization with the negative film being printed.

#### 16.4 Printing amateurs' negatives

When the colour negative is used for amateur snapshots a wider variety of lighting is encountered and other factors also vary more, so that printing adjustments are even more necessary but a reasonably low price for the prints is needed for their mass-production. It is therefore essential to have a method of printing which is quick, and, does not require very highly skilled operators, yet gives a high yield of saleable results at the first printing. These requirements have been the subject of considerable technological efforts, and some remarkably successful solutions have been devised, as will now be described.

#### 16.5 The variables to be corrected

The following factors can affect the colour balance and density of a print made from a colour negative.

- (1) intensity of scene illuminant
- (2) colour of scene illuminant
- (3) scene subject matter
- (4) camera lens transmission colour
- (5) lens aperture, exposure time, and film speed
- (6) film colour balance

- (7) film latent-image keeping properties
- (8) film processing
- (9) printer settings
- (10) paper speed and colour balance
- (11) paper latent-image keeping properties
- (12) paper processing
- (13) colour and intensity of print illuminant

The cumulative effects of factors 1 to 8 on the colour balance and density of a typical sample of amateurs' negatives are shown in Fig. 16 1. It is clear that there is scope here for very wide fluctuations in the prints unless steps are taken to correct for the variations.

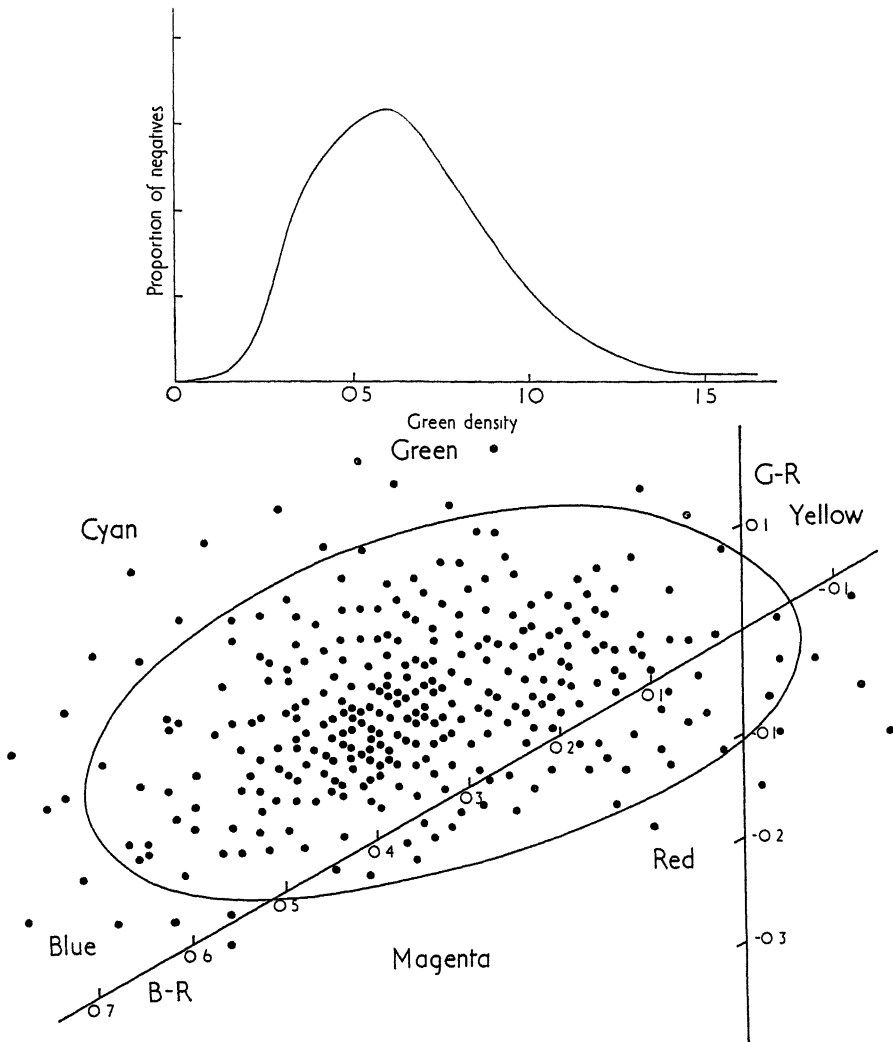
### 16.6 Early printers

In one type of printer (Eastman Kodak No. 1598), which was used in the early 1940's, correction was made for the exposure level, for the colour balance of the negative material, and for its processing (items, 1, 5, 6, and 8). Before each film was processed, a small patch of carefully controlled uniform light was printed on to a spare unexposed area at one end of the film. After processing, the red, green, and blue printing densities of this patch were measured, and each negative of the film was then punched with small holes along one edge, the size and positions of the holes indicating the colours and values of correcting filters necessary to adjust the colour of that negative material to a standard. When the negative was printed, the indicated filters were inserted into the printing beam, and then a photo-cell was used to adjust the position of a neutral density wedge in the beam so that at a fixed printing time the correct density was obtained on the print for negatives of average scene content. The photo-cell could not of course distinguish between an under-exposed light-scene (such as a snow field), and an over-exposed dark-scene (such as a coal heap), and would tend to print both as grey. The operator could therefore adjust the exposure above or below that called for by the photo-cell in order to obtain prints of the correct density, an operation known as *classification*.

A useful measure of success was obtained with this method, but the colour balance of the prints was still rather variable, and it was clear that further control of the variables was desirable.

### 16.7 Integrating to grey

Modern printers designed for handling amateurs' negatives almost all depend on a principle first described by Evans in the following words: 'A more pleasing effect is often produced in colour prints if they are so made that instead of the colour balance being correct, in which grey is printed as grey, it is so adjusted that the whole picture integrates to grey' (Evans, 1946). At first sight this may



*Fig 16.1* The range of density and colour balance of a typical population of amateurs' colour negatives. The densities plotted are those of whole negatives measured through red, green, and blue filters against an unexposed area of film as zero.

Above The distribution of green density

Below The distribution of colour balance (see Section 14.25)

The colour names indicate the direction in which the lighting or the subject matter would have to be altered in colour (from the average) for the negative to plot in that vicinity. If no corrections were made at the printing stage the prints would have a similar colour bias, the negatives themselves have biases of complementary colours.

The elliptical contour encloses approximately 90 per cent of the points.

sound an absurd approach to the problem, because if, for instance, it were applied to the case of a portrait of a girl wearing a red dress it would result in the whole picture having a blue-green cast. Evans, however, argued that the presence of the red dress would tend in any case to depress the sensitivity of the eye to red and hence produce a physiological blue-green bias, so that to make the print slightly blue-green would not necessarily be a disadvantage. Whether these physiological effects are large enough in reflection prints to be very important is open to some doubt, although Bartleson has shown that an observer's adaptation certainly is affected to some extent by the colour balance of reflection prints (Bartleson, 1958) and their importance in projected transparencies has been demonstrated by Evans (Evans, 1943) and by Pinney and DeMarsh (Pinney and DeMarsh, 1963). What is beyond dispute, however, is that, as applied in practice, the 'integrating substantially to grey' principle has proved a major factor in the successful operation of amateur colour snapshot systems.

The easiest way of making prints which 'integrate substantially to grey' is to measure the average transmission of each negative through red, green, and blue filters and then expose the red-sensitive layer of the paper to an extent which is inversely proportional to the red transmission of the negative, and the green and blue layers of the paper for extents similarly related to the green and blue transmissions of the negative respectively. In fact, when this is done, it is not true that prints which exactly integrate to grey are obtained. This is because the measured transmissions of the negatives will depend mainly on the dark parts of the scene. Thus the prints will tend to integrate to grey in the shadows more than in the highlights (this effect is reduced, but not eliminated, by the fact that the negatives are of low contrast, the gamma usually being about 0.65).

By taking each negative as the arbiter of the exposure given to the paper, correction is made not only for the exposure level, for the colour balance of the negative material, and for its processing (items 1, 5, 6 and 8) but also for the colour of the scene illuminant, scene subject matter, camera lens transmission colour, and latent-image keeping properties (items 2, 3, 4, and 7). This results in a marked improvement in the consistency of the colour balance of the prints made from the majority of amateurs' negatives, but it does of course introduce errors when the subject matter contains large areas of saturated colours, particularly if they are dark (and hence light on the negative). The proportion of amateurs' negatives which suffer from *colour failure* in this way is, however, surprisingly small, and can be looked after by reprinting them with deliberate shifts from the 'integrating substantially to grey' condition. A series of classification adjustments for colour (as well as those used for density) are generally provided for this purpose. The success of the 'integrating substantially to grey' method probably means that the shadow areas of most actual scenes photographed are in fact approximately grey themselves if integrated. Some measurements on outdoor scenes in England showed a marked tendency for whole scenes to integrate substantially to grey (Pitt and Selwyn, 1938).

### 16.8 The 1599 printer

The first printer to employ the 'integrating to grey' method of printing amateurs' colour negatives was the Eastman Kodak 1599 Printer, which is shown diagrammatically in Fig 16 2. The negative is illuminated by a diffuser and an array of small lamps whose luminance can be varied, in early models this was done by means of a variac transformer (as shown in the figure) but later models use a saturable reactor. The diffuser has the dual function of making scratches and other negative defects far less noticeable than would be the case if the beam were specular, and it also spreads some of the light sideways, on to the monitoring photo-cells. The paper is exposed successively to red, green, and blue light by means of filters situated adjacent to the lens. A bank of barrier-layer photo-cells, each one covered by a red, a green, or a blue filter, receive light from the negative and produce three photo-currents which are compared one at a time with that from another barrier-layer photo-cell illuminated by a comparison lamp. The difference between the two photo-currents is amplified and used to adjust automatically the voltage of the array of small lamps until the two

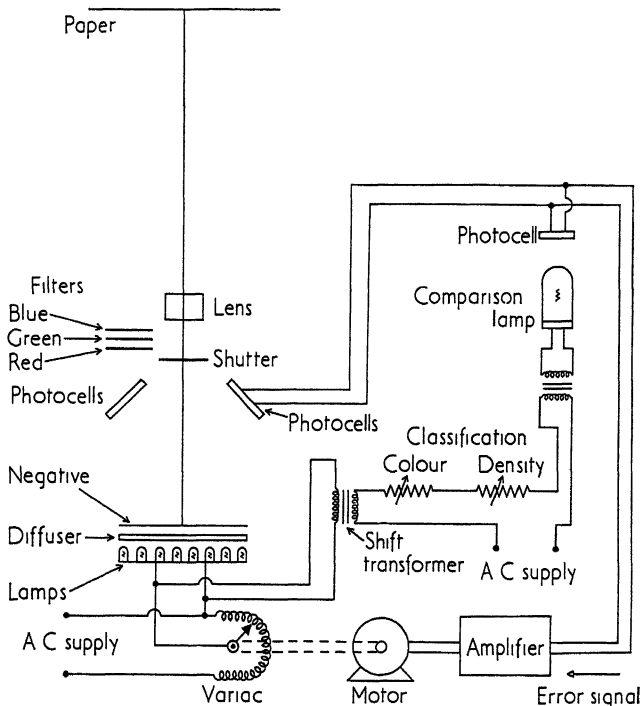


Fig 16 2. The main features of the Eastman Kodak Printer type 1599

photo-currents are equal; an exposure for fixed time is then given for each colour in turn.

The sequence of operations is thus insert the negative and activate the printer, the red filter moves into place but is covered with a dark shutter that remains in place for 0.3 seconds while the intensity is adjusted correctly for the red exposure; the dark shutter is removed from the beam, the red exposure of about  $\frac{1}{2}$  second is given, and the exposure is terminated with the dark shutter, with the dark shutter in place the green filter replaces the red, the lamp voltage is readjusted, and an exposure of about  $\frac{1}{2}$  second is given, in the same manner the blue filter replaces the green, the lamp voltage is again readjusted, and an exposure of about  $\frac{1}{2}$  second is given. The lamp voltage adjustments are all made during the dark shutter time. Any classification adjustments necessary for colour and density are provided by potentiometers (labelled *colour classification* and *density classification* in the figure) which adjust the voltage of the comparison lamp, this voltage can also be made to depend partly on the voltage of the printing lamps by means of the 'shift transformer' in this way the final intensity of the printing light for each colour can be made to depend partly on the density of the negative, and when suitably adjusted this can increase the yield of good prints appreciably, a technique known as *slope control* (Pieronek, Syverud, and Voglesong, 1956; Hunt, 1960b), which will be more fully described later (Section 16.15).

The 1599 printer enabled a very high proportion of amateurs' negatives to be successfully printed at the first attempt and its introduction in 1946 was a major step forward in amateur colour photography. Although the total exposure cycle of the first 1599 printers was about  $4\frac{1}{2}$  seconds, a very high rate of printing was achieved by virtue of the fact that each printer comprised three separate channels with three negative gates producing three rows of pictures side by side on a single web of paper. A good operator could in fact reach a rate of printing of around 1000 prints per hour. Later versions of the 1599 printer operated with total exposure cycles of about  $2\frac{1}{2}$  seconds.

### 16.9 Visual matching

It will be appreciated that the 1599 printer is a rather complex piece of equipment and various attempts have been made to achieve similar results by simpler means. One of the earliest of these took place at the Eastman Kodak plant at Washington D.C. in 1947. An ordinary enlarger was modified so that the light from the negative could be integrated and compared visually with that from a standard lamp, cyan, magenta, and yellow colour-correcting filters were then inserted with the negative until the colour and luminance of the two fields matched, whereupon a single exposure for a fixed time was given to the paper. The method was certainly simple in terms of the equipment required, but the visual colour matching step was slow to perform to the required accuracy, and was very fatiguing for the operator. It is for these reasons that visual methods have never been successful in this field.

### 16.10 Simultaneous additive printers

One of the reasons for the complexity of the 1599 printer is the fact that each is really three printers in one, and, as we have seen, this stemmed originally from the rather long exposure cycle of about 4 seconds for each print. This exposure cycle can be reduced in various ways. Thus time could be saved if the three exposures could be given simultaneously instead of successively, and a printer designed by Technicolor (Gundelfinger, Taylor, and Yancey, 1960) functioned in this way. In this printer the three printing beams were combined by means of dichroic mirrors so that all three layers of the paper were exposed at once. The printer was fully automatic, the negatives being previously punched with classification data, and consequently its output was about twice that of the 1599 printer, but the pre-punching step meant that the overall output per operator was less than that of a 1599 printer.

### 16.11 Variable time printers

Another approach to shortening the exposure cycle has also been exploited. The constant-time variable-intensity principle of exposure used in the 1599 printer means that all negatives are printed at the exposure time which is necessary for the densest negatives likely to be encountered. If, on the other hand, a constant intensity of negative illumination is used and the exposure *time* is varied, then although the densest negative will still require the same exposure time, all other negatives will require shorter exposure times, and hence the average printing time can be substantially reduced. One of the first printers to combine the two principles of 'integrating to grey' and 'variable-time' was the Eastman Kodak IVC printer, (Pieronek, Syverud, and Voglesong, 1956), and it was with this printer that the general colour photo-finishing programme (as distinct from the service given by manufacturers' own laboratories) commenced in the U.S.A. in 1956. The IVC printer contained only one printing beam, and was therefore correspondingly simpler, but the exposure cycle was sufficiently accelerated by the variable-time principle to enable rates of printing around half of that of the 1599 printer to be achieved.

The arrangements of the IVC printer are shown in Fig 16.3. The red, green, and blue printing filters are situated between the lens and the paper, and immediately below the lens six vacuum photo-cells receive light from the negative, which is illuminated by a diffuser immediately beneath it. (In an earlier version of this printer no diffuser was used and the photo-cells received light from a beam splitter placed between the lens and the paper.) Two of these photo-cells are covered with red filters and at the commencement of the red exposure the photo-current from them is used to discharge a condenser through a predetermined voltage interval, whereupon a solenoid is actuated so that a shutter terminates the exposure. The denser the negative the longer this takes, and vice-versa, so that the exposure time of the red layer of the paper is made proportional to the opacity of the negative to red light, as required. Another



two of the photo-cells are covered with green filters and the same condenser is used, but with (in general) a different predetermined voltage interval, to give a green exposure time proportional to the opacity of the negative to green light. The last two photo-cells are covered with blue filters, and in a similar way control the length of the blue exposure. The normal classification adjustments for both colour and density are provided by altering the predetermined voltage intervals through which the condenser must be discharged, slope control is provided by making this voltage interval gradually alter during the exposure time, the characteristics of the time-dependency being differently adjusted for the red, green, and blue channels, and being set so as to include any paper reciprocity-failure effects in the factors for which correction is made. Other printers similar to the IVC in principle of operation have been produced since.

A further method of accelerating the printing cycle is to combine the variable-time principle with simultaneous exposure of the paper to the red, green, and blue beams. This can be achieved if the printer contains three independent beams, mixed appropriately by dichroic beam combiners, or light integrators. A printer operating in this way was introduced by Agfa (Richardson, 1959, Blaxland, 1960)

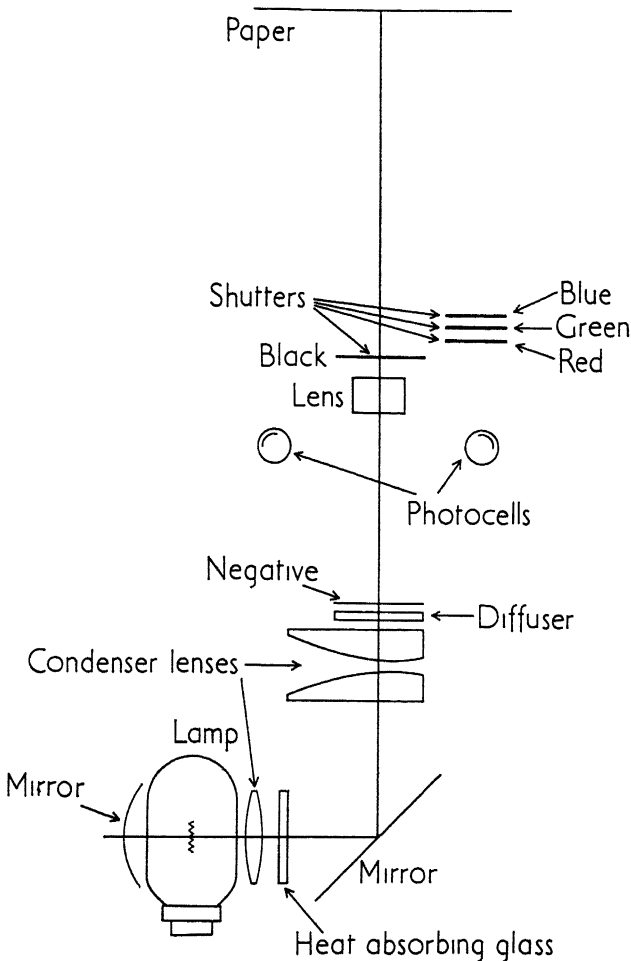
### 16.12 Subtractive printers

For maximum efficiency in a printer it is clearly desirable to avoid wasting either time or light. Time can be saved by adopting the variable-time principle, and by exposing the three layers of the paper simultaneously instead of sequentially. Unfortunately, however, the use of red, green, and blue filters and of beam combiners or light integrators tends to waste light.

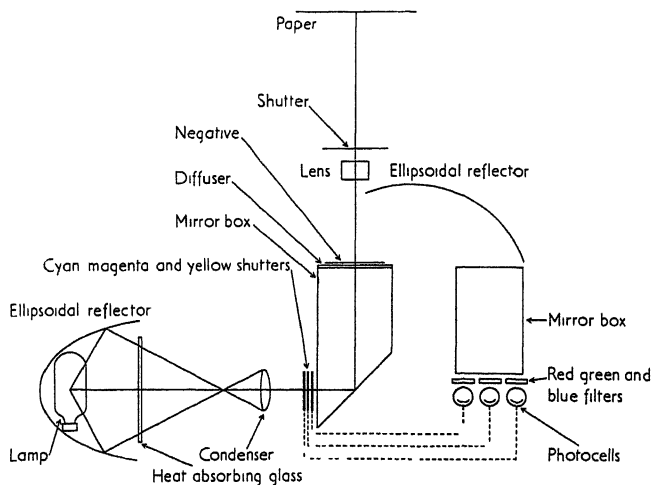
Greater efficiency is achieved by adopting the subtractive principle. In this case the negative is first printed with white light, then after the layer which required the least exposure is fully exposed, a filter is inserted to prevent any further exposure of that layer taking place; the exposure of the other two layers then proceeds until one of them is fully exposed, whereupon another filter is inserted to prevent any further exposure of that layer; when the third layer is fully exposed a third filter is inserted to prevent any further exposure of the third layer and the exposing cycle is complete. The three filters used are cyan to terminate the exposure of the red layer, magenta for the green layer, and yellow for the blue layer. The order in which they are inserted is dependent on the requirements of the particular negative, and light is lost only as a result of the unwanted absorptions of the cyan, magenta, and yellow filters during the part of the printing cycle for which they are in the beam. The actual insertion of the filters is carried out automatically, as in the case of the IVC printer, as the result of solenoids being actuated by the integration of photo-currents in condensers.

The Kodak S1 subtractive printer, installed at the Kodak processing station at Hemel Hempstead in 1957 and made available for sale in 1958 (Richardson, 1958, Hunt, 1960b) is shown diagrammatically in Fig. 16 4. It

is seen that the cyan, magenta, and yellow shutter filters are placed below the negative instead of above the lens. The reason for this is that, because these filters have unwanted absorptions, their insertion not only terminates the exposure of one layer, but also somewhat reduces the level of exposure of the other two layers. By placing them below the negative, the level of illumination on the photo-cells is reduced in the same proportion, and as a result the exposure times are appropriately lengthened as required. It is, of course, necessary to place the shutter filters in such a position in the optical system that no shading across the negative occurs as the filters are inserted, for this would result in uneven colour



*Fig. 16.3.* The main features of the Eastman Kodak Printer type IVC.



*Fig 16.4* The main features of the Kodak Colour Printer type S<sub>1</sub>

balance across the prints. In the S<sub>1</sub> printer a light-integrator (in the form of a box of mirrors with a 45° mirror at the bottom) is placed between the filters and the negative thus ensuring complete absence of colour shading.

In the interests of high efficiency the lamp is placed at one focus of a semi-ellipsoidal reflector, a lens collects the light from the other focus and passes it through the filters and into the light-integrator. A diffuser at the top of this integrator ensures that the effects of negative defects are reduced, and also provides light off the optical axis for the photo-cells. The transfer of the light from the negative to the photo-cells employs another ellipsoidal reflector, the negative being at one focus and the top of another light-integrating mirror-box at the other. Three photo-cells are used, one is covered with a red, one with a green, and one with a blue filter (later versions of this printer have two blue photo-cells in order to increase blue-sensitivity), and they are placed immediately beneath the light-integrator, they thus receive substantially scrambled light from the negative. The usual classification adjustments are provided in the same way as on the IVC printer by altering the predetermined voltage intervals and hence the exposure times. It is, however, now necessary to have three independent integrating condensers (and associated circuits) since the three exposure determinations occur simultaneously. The rate of printing on the S<sub>1</sub> printer with its single channel is about three-quarters of that of the three channels of the 1599 printer. The Kodak S<sub>4</sub> printer, introduced subsequently, is similar to the S<sub>1</sub>, but has the photo-cells in pairs just below the lens (as in the IVC printer) and incorporates more convenient methods of dealing with negatives of various sizes.

Another printer using the subtractive principle was introduced in the

U S A by the Pako Company in 1958 (Blaxland, 1960). In this printer, the cyan, magenta, and yellow filters are placed between the lens and the paper and are controlled by a single photo-multiplier tube in front of which rotates a red, green, and blue filter wheel so as to sample the colour of the light reflected from a beam splitter placed between the filters and the paper.

The Eastman Kodak 5S printer, introduced in 1959, utilizes the same basic principles as the S1 printer, but has the cyan, magenta, and yellow filters above the lens (in the same position as the additive filters in the IVC printer) and the photo-cells just beneath the lens (as in the IVC printer). The photo-cells are therefore not affected by the insertion of the cyan, magenta, and yellow filters, and this feature is used to make the printer operate at a lower level of colour correction (Bartleson and Hubo, 1956). In this way the amount of colour failure is reduced, and, although this is an advantage, it is obtained at the expense of some reduction in correction for the other factors, such as lighting, and the colour balance of the negative material and its processing. Because of the lower level of colour correction on this printer (and on certain others), it is necessary to insert filtration into the printing beam so that the cyan, magenta, and yellow shutter filters come in at the same time (sometimes referred to as *dead heat*) for an average negative.

Subsequent developments in printers of this general type have included the Eastman Kodak 2620 printer, in which rates of printing as high as 3000 to 4000 prints per hour can be achieved: these higher printing rates have been made possible by the use of compact tungsten-halogen lamps (see Section 10.2) with very efficient ellipsoidal mirrors, and by handling the negatives in a continuous spliced roll, in the Gretag printer, compensation for the effects of the unwanted absorptions of the shutter filters is provided for in the electronic exposure control circuits and this is also done in the Eastman Kodak 2610 printer.

### 16.13 Colour enlargers

The printers referred to above for use with amateurs' negatives mostly produce *en-prints* of sizes between  $3\frac{1}{2}$  inches (9 cm) square and  $3\frac{1}{2} \times 5$  inches ( $9 \times 12\frac{1}{2}$  cm), the 5S printer, however, can print sizes up to  $5 \times 7$  inches ( $12\frac{1}{2} \times 17\frac{1}{2}$  cm), and a similar printer, the Eastman Kodak 8S printer, can print sizes up to  $8 \times 12$  inches ( $20 \times 30$  cm), while the Kodak Enlarging printer Model 1P can make prints up to  $11 \times 14$  inches ( $27\frac{1}{2} \times 35$  cm). The term 'enlarger', as distinct from 'printer', therefore normally denotes nowadays a piece of equipment which differs not so much in the size of the final print produced as in being less complicated in construction and having greater flexibility in use.

For printing amateurs' negatives it is just as desirable for an enlarger, as for a printer, to incorporate the 'integrating to grey' principle. Although in one sense the simplest arrangement would be to give successive variable-time exposures through red, green, and blue filters, this has a number of dis-

advantages. first, the method, as we have seen, is inefficient, and this can lead to very long exposure times when dense negatives are printed at high magnifications; secondly, there is the danger of unsharpness caused by movement between the exposures, or by vibration produced by changing the filters; and thirdly, the variable-time principle may involve reciprocity failure of the paper, and while, as in the case of printers, this could be compensated for by slope control circuits, it is generally desirable to avoid this complication in enlargers if possible.

One solution to these problems was incorporated in the Kodak Colour Enlarger (Richardson, 1959, Hunt, 1960a) In this enlarger colour correcting filters are used to adjust the colour of the light illuminating the negative until, after passing through the latter, it integrates to a standard colour. The method is thus basically similar to that used in the Washington trials

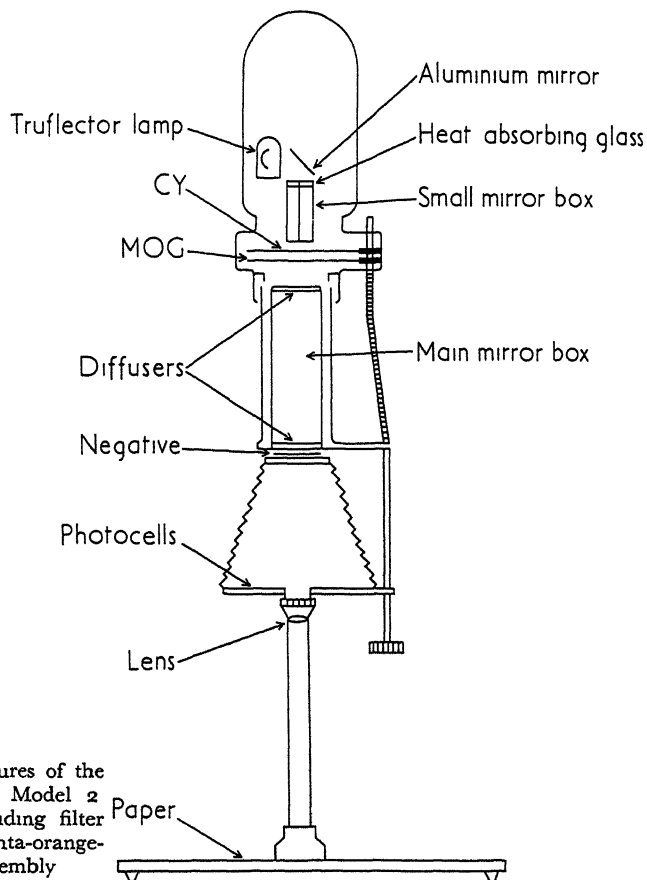
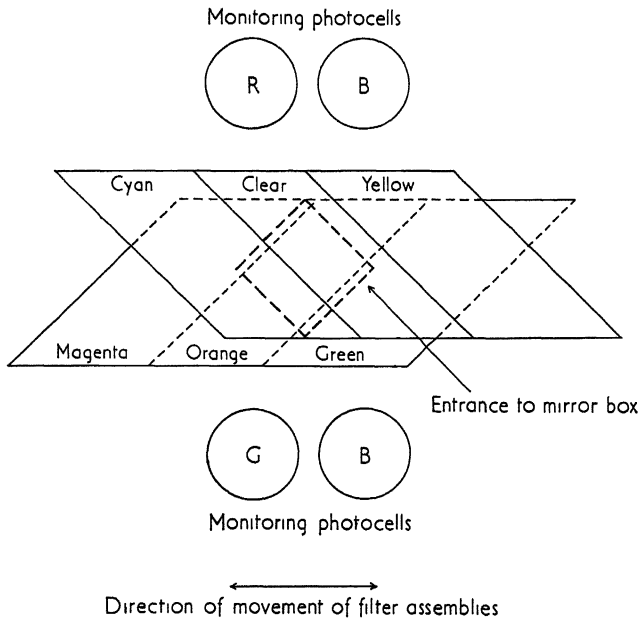


Fig. 16.5 The main features of the Kodak Colour Enlarger Model 2  
CY cyan-clear-yellow sliding filter  
assembly MOG, magenta-orange-  
green sliding filter assembly

in 1947, but barrier-layer photo-cells covered with red, green, and blue filters are used to detect the position of correct filtration. Other differences are that continuously variable filtration is provided by gradually covering the top of a light-integrating mirror-box with filters of a single value for each colour (cyan, magenta, and yellow); density control is achieved by adjusting the aperture of the enlarging lens until a barrier-layer photo-cell at the paper plane indicates a standard signal. The general arrangements in one version of this enlarger are shown in Fig. 16 5, while Fig 16 6 shows the associated filter arrangements (Calkin, Hunt, and Letzer, 1961; Hunt, 1963). It is seen that the cyan and yellow filters are in one slide and are separated by a clear gap, while the magenta and a green filter are in another slide, and are separated



*Fig 16 6* The filter arrangements used in the Kodak Colour Enlarger Model 2. First, the cyan-clear-yellow filter assembly is adjusted in position until the attenuated currents from the red and blue photo-cells are equal. Secondly, the magenta-orange-green filter assembly is adjusted in position until the attenuated currents from the green and blue photo-cells are equal. The attenuations are chosen so that these equalities occur when the colour of the light produces prints of correct colour balance from average negatives on the batch of paper being used. The magenta, orange, and green filters are chosen so that their red to blue transmission ratios are all the same, and this ensures that movement of this filter assembly does not upset the red to blue equality previously achieved by adjusting the other filter assembly. Because magenta filters have lower blue than red transmission, the green filter has to be a yellowish-green in hue.

by a pale orange filter. Movement of the cyan-clear-yellow assembly is used to obtain the required ratio of red to blue light, while movement of the magenta-orange-green assembly then achieves the required ratio of green to blue (or red) light. For this second adjustment to leave unchanged the red to blue ratio obtained by the first adjustment three conditions have to be met

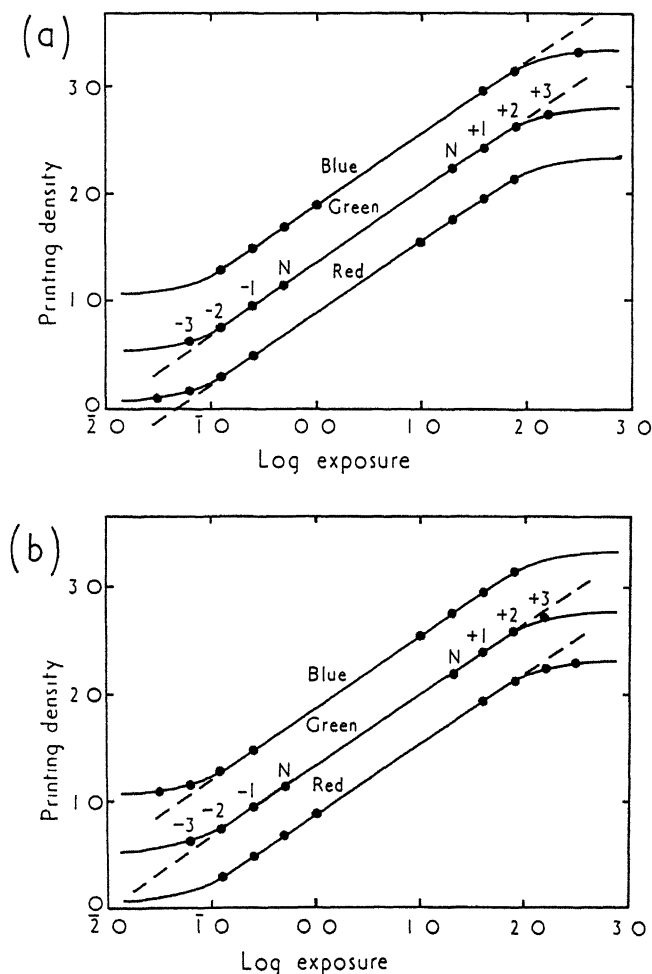


Fig 16.7 Characteristic curves of a colour negative material with incorporated masks. The dots show the way in which the toe and shoulder of each curve is approached as the exposure is varied above and below normal by 3 stops

- (a) Bluish exposures  
(b) Yellowish exposures

first, the ratio of red to blue transmission of the orange filter must be the same as that of the magenta filter, so that the ratio of the red to blue light is independent of the relative amounts of magenta and orange filter in the beam, secondly, the ratio of red to blue transmission of the green filter must be the same as that of the orange filter, for the same reason; and thirdly, the two filter assemblies must act independently of one another. This last condition can be met either by having the two assemblies completely out of focus with respect to each other or by having them effectively operating at right angles to one another in uniform illumination. The way in which this has been achieved in this enlarger is shown in Figs 16.5 and 16.6, the small-mirror box above the filters giving the required uniformity of illumination at the filter plane (McRae and Halliday, 1966, Blaxland, 1961).

Another feature of this enlarger is as follows: by making the gap between the cyan and yellow filters, and the width of the orange filter between the magenta and green filters, rather narrower than the width of the illuminated area, a more uniform relationship is obtained between the position of the assembly and the amount of filtration produced, and also the luminance level varies less. Classification adjustments are made by attenuating the photocurrents appropriately before adjusting the filtration until equality of response from the three channels is obtained, this being the criterion for correct balance.

The principles of this enlarger have been incorporated in a colour enlarger introduced by Durst (Blaxland, 1965) and in the Kodak S3 colour printer.

Other enlargers are widely used in which the colour of the light is altered by simply inserting a pack of uniform filters in the beam, preferably before it passes through the negative so as not to impair the definition of the image. Judgment of the filtration and exposure time necessary to achieve correct colour balance and density in the picture is then made either by trial and error using *test-strips* (a technique suitable for home processing), or by measurement of an area on the negative of known subject matter (such as a medium grey or a skin colour); such measurements can be made either on a densitometer, or by means of a special photoelectric device for determining exposure (sometimes known as a *spot monitor*) which can be used at the negative plane or at the paper plane in the enlarger.

#### 16.14 Automatic density classification

The adoption of the 'integrating to grey' principle was a major development in the amateur colour snapshot business, and has been incorporated in various types of equipment, including the fairly simple, high output, subtractive printer. This has resulted in colour snapshots becoming widely produced both in manufacturers' processing laboratories and also in independent photo-finishing establishments. High levels of good quality prints are obtained at the first printing, but it is still necessary to use individual classification adjustments to allow for variations in density distribution on the negatives. This is a



skilled operation and it would be a considerable advantage to be able to make this step automatic. The need for this is accentuated by the fact that in many parts of the world, the colour snapshot business has large seasonal fluctuations. It seems unlikely that automatic density classification could ever be correct for all negatives, but even skilled operators make some errors and it would be a useful advantage if a machine could be made which performed no worse than they do. Some printers are now available in which density classification is automatic, in these machines the negative transmittances may be measured in several different areas, as is the case for the Eastman Kodak 2610 printer.

### 16.15 Factors affecting slope control

Slope control enables adjustments to be made to the colour balance and density of prints made from dense (over-exposed) negatives relative to that of prints made from light (under-exposed) negatives. There are several reasons why such adjustments are necessary.

First, the shapes of the characteristic curves of the negative material play a part. The reason for this is as follows. The photo-cells will be mainly affected by the darker parts of the scenes, because these parts are the lighter parts of the negatives. In most scenes, however, it is the colour rendering of the medium and light tones which is of the main importance in determining the apparent colour balance of the prints. Hence, unless there is a constant relationship between the colour balance and density of the light and dark parts of the negatives, consistent print quality cannot be obtained. Therefore any departure of the characteristic curves of the negative material from the straight-line condition will affect the results in a way which is dependent on negative density. Some examples will help to demonstrate these effects.

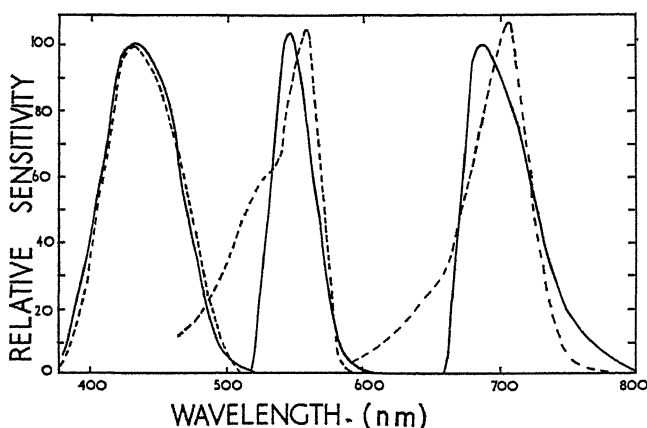
In Fig. 16.7 are shown sets of curves typical of a colour negative material with incorporated masks. The parts of the curves used for a typical scene for various levels of exposure are shown in Fig. 16.7(a) for bluish illuminants and in Fig. 16.7(b) for yellowish illuminants. The separation along the log exposure axis of the points marked 'N' on the green curve is considered to be that used by a normally-exposed scene, and is equal to 1.6 log units, a figure arrived at by taking as an average log luminance range for outdoor scenes a value of 2.2, from which has been subtracted a camera flare factor of 0.6 (James and Higgins, 1960). As the exposure is increased this range of 1.6 log units will move up the green curve, and the points marked +1, +2, and +3 show the positions of the lightest parts of the scene for exposures of one, two, and three stops more than normal. Similarly, the points marked -1, -2, and -3 show the positions of the darkest parts of the scene for exposures of one, two, and three stops less than normal. The sets of points on the red and blue curves show similar data for the red- and blue-sensitive layers of the film, it will be seen that in Fig. 16.7(a) the points have moved one stop up the blue curve and down the red curve as a consequence of the greater blue and lower

with the yellowish illuminant, Fig 16 7(b), the light parts of the scene have too little red, and slightly too little green, density, so that they will appear too cyan-blue on the prints. Thus negative curve-shape can affect print colour balance.

For negatives which are not under- or over-exposed any kinks or bends in a curve (which are not exactly paralleled at the corresponding exposure level in the other two curves), may similarly have important effects on the prints. Since the quality of prints made from severely over- and under-exposed negatives can never be good in any case, slope control is generally aimed mainly at improving those negatives whose important densities lie away from the extreme toe and shoulder portions of the film characteristic: the range covered is usually about three stops (eight times) above and below the normal exposure.

If the negative curves are straight but not parallel, then, as negative density varies, consistency of density and colour balance on the prints will be obtained if the printing system is such as to correct fully for variations in the red, green, and blue transmissions of the negatives; if this full correction is not made then non-parallelism of the negative curves will produce variations in the prints which will be functions of negative density level.

The second factor affecting slope characteristics is the relationship between the spectral sensitivities of the filtered photo-cells and those of the paper. The spectral density curves of the dyes used in colour negative materials are not 'flat-topped', a typical set being shown in Fig 16 8. If these dyes each absorbed uniformly throughout three separate parts of the spectrum, in each of which only one layer of the paper had any sensitivity, then, provided each filtered photo-cell had sensitivity only in one of the three parts, it would not



*Fig 16.9* Spectral sensitivity curves of colour printing paper (broken lines) and of photocells filtered with red, green, and blue filters (full lines), typical of those often used in practice.

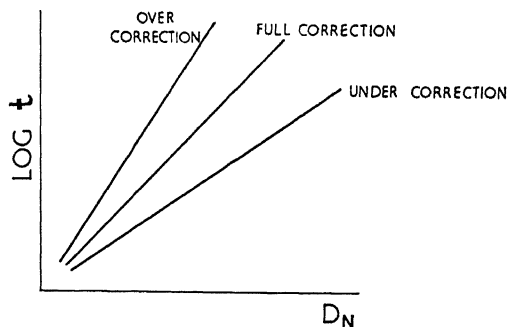
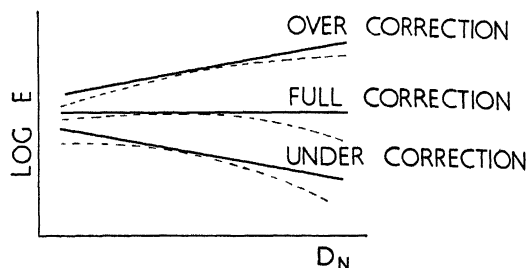


Fig 16 10 Variation of the logarithm of the exposure time ( $\log t$ ) with the density ( $D_N$ ) of the whole area of negatives for different states of correction

matter how its sensitivity varied within that part. But the dyes have quite marked peaks and hence, if the sensitivity curve of one of the layers of the paper had a peak at a wavelength which coincided with one of the negative dye peaks, but the corresponding filtered photo-cell had its maximum sensitivity at a wavelength off the negative dye peak, then as that dye varied in concentration in the negative its effect on the paper could be greater than on the filtered photo-cell; if this were the case, as the density of negatives increased the monitoring system would increase the exposures by too little and the prints would be deficient in the corresponding dye. The best way of avoiding this situation is so to filter the photo-cells that the resulting sensitivity is identical with that of the paper. In practice this is very difficult to achieve because photographic sensitivity generally falls very steeply on the long wavelength side of the sensitivity band, whereas dye absorption curves with steep slopes can only be achieved on the short wavelength side of a transmission band. The best that can be achieved is often similar to that shown in Fig 16 9 and the effect of the differences shown is often that the printer, by monitoring somewhat off the negative dye peak, under-estimates the densities and therefore under-corrects for them, a state termed *under-correction*; the converse case of over-estimation of the density, when the paper sensitivities are more off-peak than the monitoring, is termed *over-correction*. In Fig. 16.10 these two states, together with that of *full-correction*, are illustrated for one of the three channels of a colour printer by plotting  $\log$  exposure time,  $\log t$  (assuming that the illumination of the negative remains at a constant level), against the density  $D_N$  of the whole area of negatives.

The third factor affecting slope control (in variable-time printers only) is the *reciprocity characteristic* of the paper. In black-and-white materials it is well known that if an exposure time is increased by a factor of ten to compensate for a reduction in intensity to one-tenth, then the result is not exactly the same. In colour materials slight differences in the reciprocity characteristics of three layers of a paper can result in important variations of colour balance. If, therefore, the effects of paper reciprocity are now combined with printer

Fig. 16 11 Variation of the logarithm of the effective exposure ( $\log E$ ) with the density of the negative ( $D_N$ ) for different states of correction full lines, without paper reciprocity effects, broken lines, with paper reciprocity effects



monitor mismatch, the type of result depicted in Figs 16 11 and 16 12 can be obtained. In Fig. 16.11 the full lines represent the same data as shown in Fig. 16 10 but this time the log of the exposure ( $\log E$ ) of the paper has been plotted as ordinate; this log exposure would vary linearly with print density if the paper exhibited no reciprocity effects. The dotted lines show how the result might be modified by reciprocity effects of the paper. Fig 16 12 shows how these effects, operating at different magnitudes in the three channels of a colour printer, might be combined in a practical case, in this figure, print density ( $D_p$ ) is plotted against negative density. In this example thin negatives produce dark magenta-blue prints, while dense negatives produce light yellow-green prints.

The fourth factor affecting slope control is the reciprocity characteristic of the electronics of the printer, by suitable choice of circuits and conditions the effect of this can usually be made small compared with the other factors

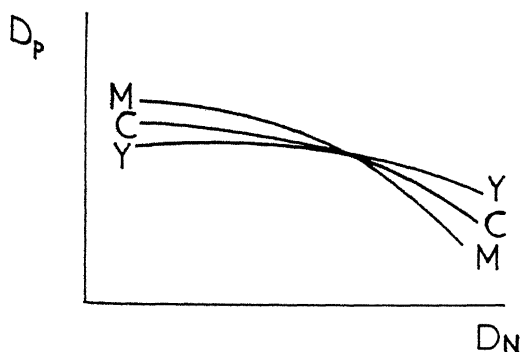


Fig 16 12 Possible variation of print density ( $D_p$ ) with the density ( $D_N$ ) of the whole area of negatives in each layer (C, M, and Y) of the paper

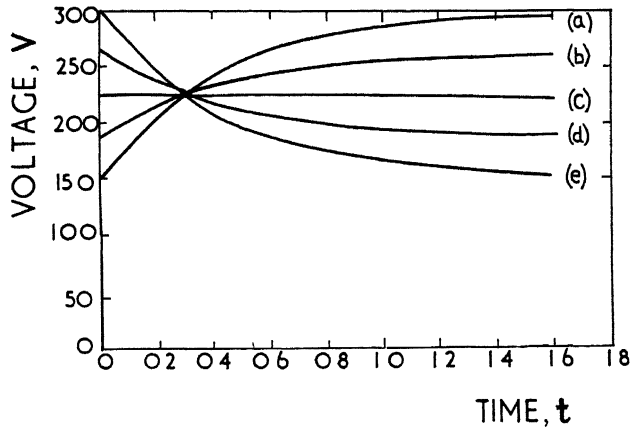
## 16.16 Methods of slope control

It is the function of the slope control circuits of a colour printer to modify situations such as those depicted in Fig. 16 12 to more favourable states. In Section 16.8 it was pointed out that the shift transformers of the 1599 printers could make the red, green, and blue exposures partially dependent on negative

density, thus, by separate adjustment of the shift transformer in each of the three colour channels, the curves of the type shown in Fig. 16.12 can be approximately superimposed and tilted to be as flat as possible, so as to yield prints of roughly constant density and colour balance from negatives of widely different densities

Another method of slope control, which is widely used on variable time printers, is to make the sensitivity of the electronic integrating circuits vary with time during the exposure cycle (Pieronek, Syverud, and Voglesong, 1956) One way of accomplishing this will now be described as an example. The exposure,  $E$ , given by each channel of a variable time printer is not only dependent on the current from the photo-cell but is also proportional to the voltage,  $V$ , through which its integrating condenser has to be charged before the exposure terminating mechanism is set in motion. If this voltage is made to vary with time, then, since dense negatives require longer exposures than thin negatives, it is possible to alter the exposures in a way that is dependent on negative density, and hence the possibility is provided of altering the characteristics of Fig. 16.12.

Fig 16.13. The voltage ( $V$ ), through which the integrating condenser has to be charged, can be made to vary with time ( $t$ ) by switching it from one voltage to another through a suitable resistor-capacitor circuit



The voltage,  $V$ , can be made time-dependent by switching from one value to another through a resistor-capacitor circuit having an appropriate time-constant. In such a circuit the difference,  $V_i$ , between the voltage at any instant and the final voltage varies exponentially with time, that is to say, in each unit of time the logarithm of this voltage difference,  $V_i$ , alters by the same amount. This type of characteristic is of little use for slope control, what is required is linearity of log voltage with *log time* not linearity with *time*. An approximation to the required characteristic is obtained, however, when the varying voltage difference,  $V_i$ , is added to, or subtracted from, a constant voltage  $V_c$ .

In order to examine the nature of this approximation in some detail, let us first consider the case where the varying voltage difference,  $V_i$ , covers a range of 150 volts and is added to a constant voltage,  $V_c$ , of 150. Thus, as depicted in Fig 16 13, curve (a), the voltage,  $V$ , starts at 150 and gradually rises to 300, the rate of growth being exponential with time. In Fig 16 14,  $\log V$ , instead of  $V$ , has been plotted against  $\log t$  instead of time, and it is seen that curve (a) has now become approximately a straight line over a range of times of about one log unit (ten to one). The other curves, (b), (c), (d), and (e) in Figs. 16.13 and 16.14 represent the cases where the constant voltage and the range of the varying voltage have the following values

(b)	$V_c = 187.5$	$V_i = 75$
(c)	$V_c = 225$	$V_i = 0$
(d)	$V_c = 262.5$	$V_i = -75$
(e)	$V_c = 300$	$V_i = -150$

It is seen that in each case the exponential curve shape in Fig 16 13 has become approximately linear over a range of one log unit in time in Fig 16 14. It will be noted also that the curves all pass through a common point ( $V = 225$ ) at approximately the centre of the range of log times for which the curves are linear and it is to achieve this result that the rather odd values of  $V_c$  and  $V_i$  listed above were chosen. It is thus clear that by adjusting  $V_c$  and  $V_i$  in this way, it is possible to adjust the slope of the  $\log V$ ,  $\log t$  curve.

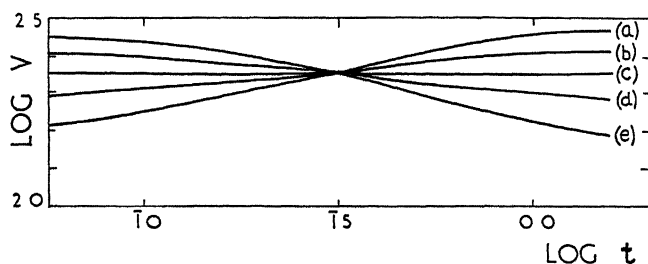


Fig 16 14 The data of Fig 14 13 replotted as the logarithm of the voltage against the logarithm of the time

When this is done in a printer, since the density on the print is approximately proportional to the log exposure received by the paper, and this log exposure is proportional to the log voltage through which the integrating condenser has to be charged, the effect is to tilt the print-density versus negative-density curves of the type in Fig. 16 12. By having separate facilities for adjusting the slope of the  $\log V$ ,  $\log t$  relationship in each of the three channels of the

printer it becomes possible to make the curves of Fig 16.12 more nearly coincident, and hence to reduce the variation of colour balance with exposure time, and also to make them more nearly horizontal and hence to reduce the variation of print density with exposure time. This procedure is known as adjusting *slope value*.

The range of densities of the whole area of negatives usually encountered in practice amounts to about 1.2 (this corresponds, for negatives of gamma 0.67, to a log exposure range of 1.8, or 6 stops, generally from three stops under-exposed to three stops over-exposed). This range of 1.2 in density is very similar to the range of log times for which the slope-control characteristic is approximately linear, and hence the slope control can be made to cover most of the important part of the curves of Fig 16.7. This is ensured in practice by having the resistor in the resistor-capacitor circuit adjustable, the effect of altering the resistance is to multiply all the times operating in the slope circuit by a constant factor, and thus to shift the  $\log V$ ,  $\log t$  curves along the  $\log t$  axis, as shown in Fig. 16.15. This adjustment is known as altering *slope centre*. Since the mid-voltage point is approximately in the centre of the part of the log-time range for which the characteristic is linear, it is customary to adjust the slope centre so that normally-exposed negatives print at the mid-voltage point, as is the case for the middle curve in Fig. 16.15 ( $\log 2.25 = 2.35$ ).

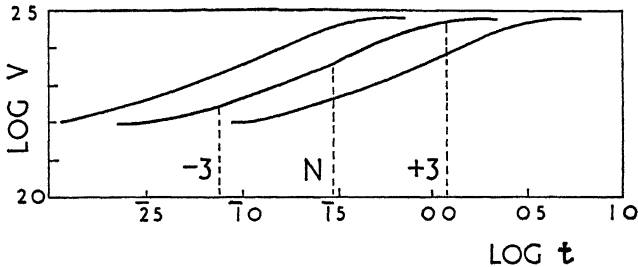


Fig 16.15 Movement of the  $\log V$ ,  $\log t$  characteristic along the  $\log t$  axis in order to accommodate, mainly on the straight line region, the range of negative densities from three stops under-exposed ( $-3$ ) to three stops over-exposed ( $+3$ ).

It can be seen from Fig. 16.15 that a positive slope, that is,  $\log V$  increasing with  $\log t$ , results in a lengthening of exposure times for dense negatives and a shortening of exposure times for thin negatives; hence the print densities will be increased when dense negatives are printed, and it is this type of correction which is required to make the results of Fig. 16.12 more nearly horizontal. Negative slope, that is  $\log V$ , decreasing with  $\log t$ , results in the opposite effects. By careful adjustment of the sign and magnitude of the slope value the

appropriate correction can therefore be obtained, and when the time range over which this correction operates is at the appropriate slope centre, the majority of the negatives are affected. Proper adjustment of slope value and slope centre controls in each integrating circuit enables a high yield of good prints to be obtained from negatives covering a wide range of exposure levels

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# The Chemistry of Colour Photography

1 Colour development – 2 Developing agents – 3 Couplers – 4 Coloured couplers – 5 The dye-coupling reaction – 6 The physical form of dye images – 7. Colour developing solutions – 8 Silver bleaching – 9 Processing sequences – 10 Dye-bleach and dye-removal systems – 11 Development-inhibitor-releasing (D I R ) couplers

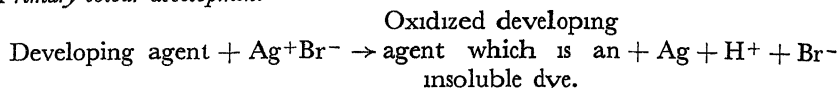
## 17.1 Colour development

IT has been known for many years that when certain developing agents are used to develop ordinary black-and-white photographic materials, a coloured deposit occurs as well as the silver image. Thus pyrogallol produces a brown stain and, since this is laid down in proportion to the silver image, it can be considered as a dye image. In this case the dye consists of polymerized oxidized developer. This method of forming dye images is sometimes called *primary colour development*.

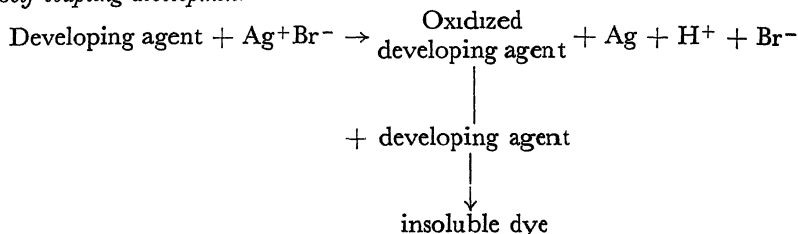
Another method can be described as *self-coupling development*, in this case molecules of the developing agent, after becoming oxidized by developing the silver image, then react with the unoxidized form to produce the dye image. In this case the developing agent could be a leuco dye. Thus Homolka in 1907 found that indoxyl and thioindoxyl when used as developing agents produced blue and red dye images of indigo and thioindigo, respectively, in addition to the silver image. But none of the above systems of producing dye images has been useful in colour photography, because of the poor properties of either the developing agents that can be used or the dyes which they form or both.

Almost all modern processes depend on what is sometimes called *secondary colour development* in which the oxidized developer reacts with another substance, normally called a *coupler*, to form the required dye image. The differences between these three types of dye image formation can be illustrated thus:

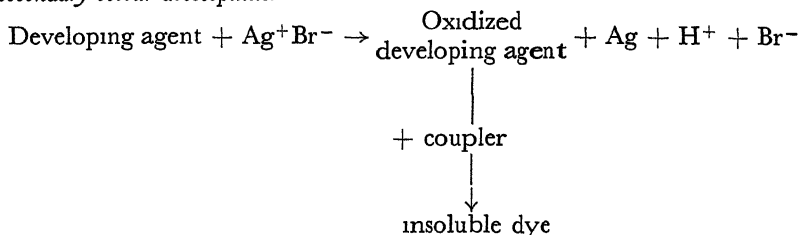
(a) *Primary colour development*



(b) *Self-coupling development*



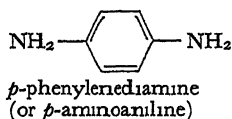
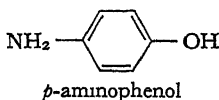
(c) *Secondary colour development*



It will be seen that in all three cases both silver and dye images are formed and hydrogen and bromide ions are added to the solution

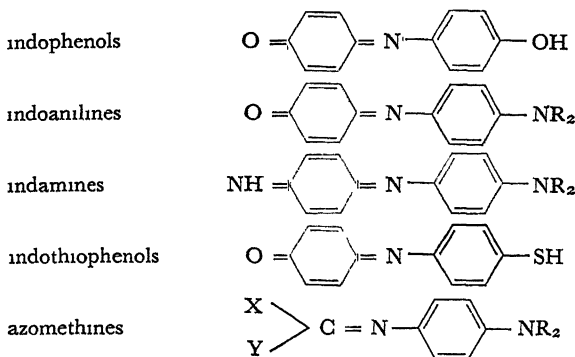
It was Rudolf Fischer who, in 1912, first demonstrated the use of couplers to form image dyes by secondary colour development, and it is interesting that the work he did at this time still forms the basis of almost every modern colour photographic process. For not only did he demonstrate the general principle of dye-coupling development, but the art is still mainly confined to one of the two types of developing agent, and to two of the five types of dye, described by him

The two types of developing agent described by Fischer are *p*-aminophenol and *p*-phenylenediamine (or their derivatives).



The five types of dye, which Fischer discovered could be formed when silver images are developed by these two developing agents in the presence

of suitable couplers, are as follows (where R represents alkyl radicals,  $\text{CH}_3$ ,  $\text{C}_2\text{H}_5$ , etc.).

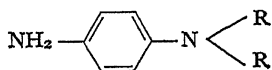


These classes of dye were already known when Fischer did his work, but it was he who discovered that the photographic latent image could be used to promote their formation from 'coupler' and 'developing agent'. Of these dyes the indoaniline and azomethine types have been found to possess the necessary properties, but the others usually suffer from some serious defects: thus the indamines cannot be formed quickly enough, and the colour of the indophenols is sensitive to slight changes in acidity. Since it is only *p*-phenylenediamine and its derivatives that can form the indoaniline and azomethine dyes, it has become the most widely used colour developing agent, *p*-aminophenol being much less useful.

## 17.2 Developing agents

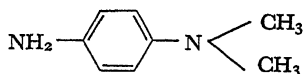
A good photographic developing agent must react with the latent image at a reasonable rate, it must show good discrimination between the exposed and unexposed silver halide grains so as to develop the image with little or no 'fog', it must not decompose too rapidly as a result of aerial oxidation or other causes, and for colour work it must of course result in the formation of dyes having good colour and stability. Because of failure in a number of these respects, little application has been found for *p*-phenylenediamine itself, and its derivatives have been used instead. Combination with the couplers occurs at a free amino ( $\text{NH}_2$ ) group, so that in devising derivatives, whatever other changes are made, a free amino group must be retained.

The only *p*-phenylenediamine derivatives which have found practical use as colour developing agents are those in which both the hydrogen atoms of one of the amino groups are replaced by alkyl groups thus:

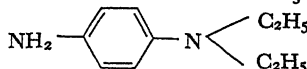


Of these N N-dialkyl-*p*-phenylenediamines the two simplest are·

N N-dimethyl-*p*-phenylenediamine  
(or *p*-aminodimethylaniline)

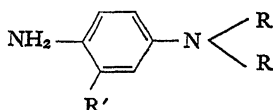


N,N-diethyl-*p*-phenylenediamine  
(or *p*-aminodiethylaniline)

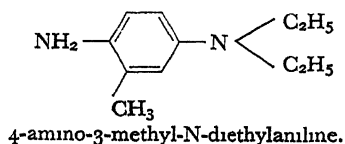


The second of these has proved of considerable practical value

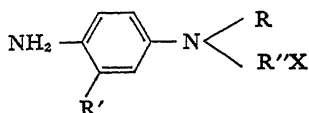
To effect development, the developing agent molecule must donate an electron to a silver ion, and it has been found that the addition of an alkyl group to the benzene ring, at the *ortho* position relative to the coupling amino group, facilitates this donation and thus increases the activity of the developing agent and reduces development times. This leads to structures of the general type:



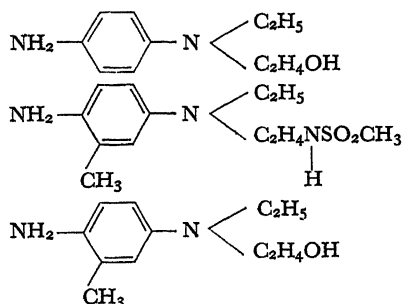
of which a specific example is.



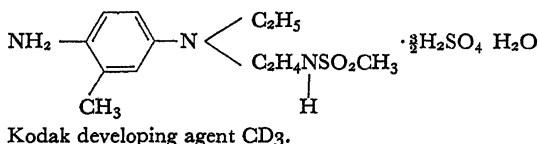
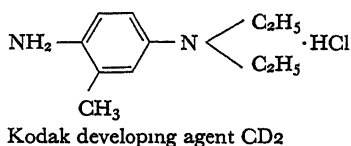
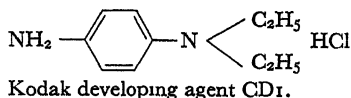
A serious hazard with all these developing agents is that on contact with human skin dermatitis is frequently caused; moreover, subjects who are affected in this way do not acquire a resistance to the effect but actually become increasingly sensitive to it. Efforts have therefore been made to produce derivatives which are less prone to cause dermatitis and this often results in one of the groups attached to the substituted amino group being modified, giving the general structure·



where R and R' are alkyl groups and R'' is an alkylene group bearing the substituent X. Examples of this type of structure are.



These *p*-phenylenediamine derivatives are easily oxidized by air and they are therefore usually made available as salts or complexes. In this way their stability as dry solids can be made quite satisfactory, and a further advantage is that their solubility in water is much improved, thus facilitating the mixing of developer solutions. The following are examples of developing agent salts:



### 17.3 Couplers

While useful colour developing agents are mainly derivations of a single basic structure, *p*-phenylenediamine, useful couplers cover a much wider range of compounds. They can, however, be divided into three main groups

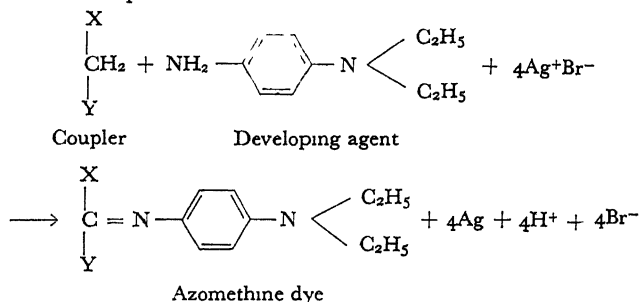
- Compounds with an active open-chain methylene ( $-\text{CH}_2-$ ) group.
- Compounds with an active cyclic methylene ( $\boxed{-\text{CH}_2-}$ ) group.
- Phenolic compounds with an active methine ( $-\text{CH}=\text{}$ ) group.

Yellow couplers are usually in group (a), magenta in groups (a) and (b), and cyan in group (c).

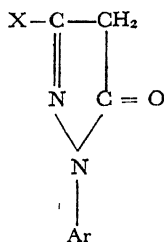
Thus yellow couplers are usually of the form



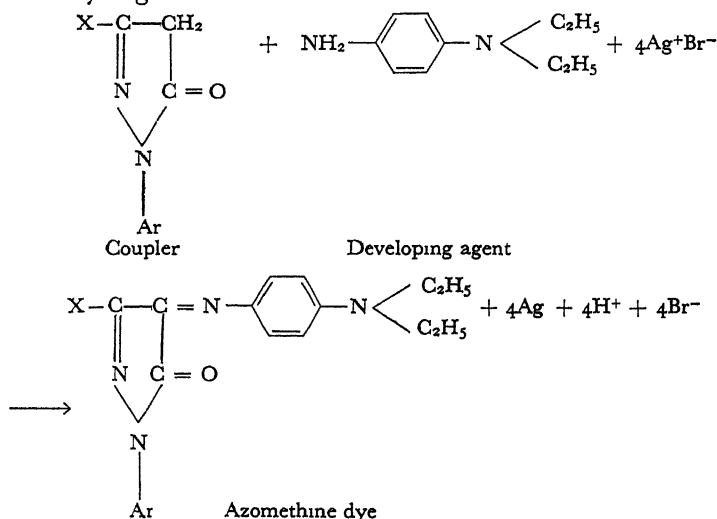
where  $X = \text{RCO}$ , and  $Y = \text{R}'\text{CO}$  or  $\text{R}'\text{NHCO}$ . The coupling takes place by replacement of the two hydrogen atoms, so that the formation of a yellow dye image can be represented thus



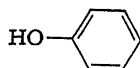
A most useful class of cyclic methylene magenta couplers are pyrazolones having the form.



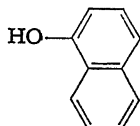
where Ar is an aromatic (containing a benzene ring) group and X is another group. As with the yellow couplers, the coupling occurs by the replacement of the two hydrogen atoms thus



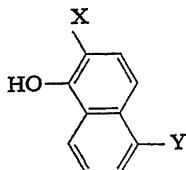
In the phenolic cyan couplers coupling takes place by replacement of the hydrogen atom at the position in the ring opposite (*para*) to a hydroxyl ( $-\text{OH}$ ) group. The simplest compound of this class is phenol



but couplers can also be based on  $\alpha$ -naphthol

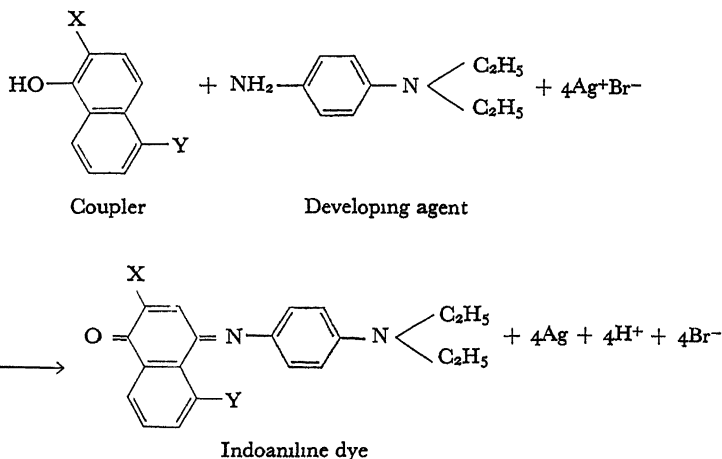


and have the general structure

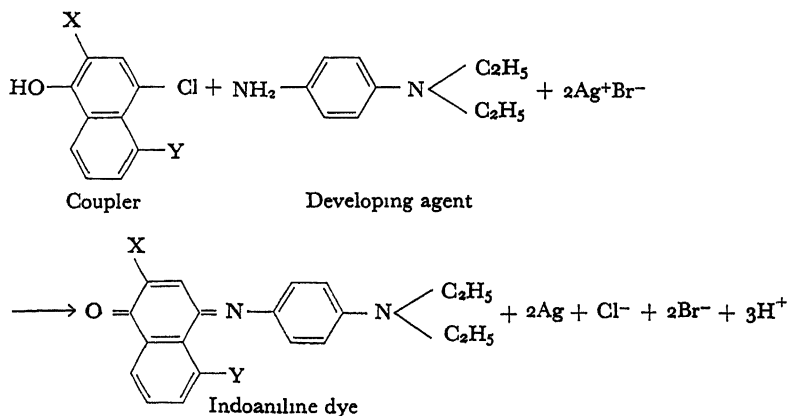


where X and Y are various groups

The coupling reaction can therefore be represented thus



Sometimes the hydrogen atom at the coupling position of the coupler is replaced by a chlorine atom, and in this case the coupling reaction occurs thus



It is seen that the same dye is formed as before but each molecule of developing agent now only results in two molecules of silver bromide being reduced instead of four; thus the same amount of dye is produced from only half the amount of latent-image silver.

A very large number, probably thousands, of couplers of various structures have been made and tried for colour processes. Amongst the properties of the coupler which are important in deciding upon its usefulness are:

- its rate of reaction
- its solubility
- its proneness to wandering
- its colour
- the solubility of the dye formed
- the stability of the dye formed
- the colour of the dye formed.

The rate of reaction of couplers is an important property since very lengthy colour development is generally inconvenient, and it is obviously desirable in most colour processes for the three dye images to be formed at similar rates. The rate of reaction will be affected by the amount of silver halide required to be reduced to form a molecule of dye, but other features of the coupler structure besides the presence or absence of a halogen atom at the point of coupling are important in this respect. If a coupler forms too much dye, there can be mixed with it a *competing* coupler producing with oxidized developer a soluble compound which washes out, thus reducing the final amount of dye in the image.

If the coupler is to be used in the developing solutions, as in the Kodachrome type of process, it must clearly be soluble in them; it must also be able to penetrate



the gelatin layers and hence the molecule must be fairly small. If, on the other hand, the coupler is to be dispersed in oily droplets in the emulsion layers, as in the Kodacolor system, it must have the necessary solubility in the oil used, such as tricresyl phosphate, triphenyl phosphate, *n*-butyl phthalate, or *n*-hexyl benzoate, etc. If the coupler is dispersed directly in the emulsion layers as in the Agfacolor system, it must not wander from one layer to another, this feature is generally achieved by making the coupler molecule so large, by the addition of a 'ballast' group, that it cannot pass through the sponge-like network of the gelatin layer. Even when the couplers are dispersed in oily droplets, it is necessary to add a ballast to prevent wandering.

In most instances it is required that a coupler be colourless itself, so that non-image areas are clear; in some colour negatives, however, it can be advantageous for the coupler to be coloured (see Section 17.4) and this again is achieved by modifications to its structure.

As regards the dye formed by the coupler, it must be insoluble (unless the process is one in which the dye is required to transfer from the layer con-

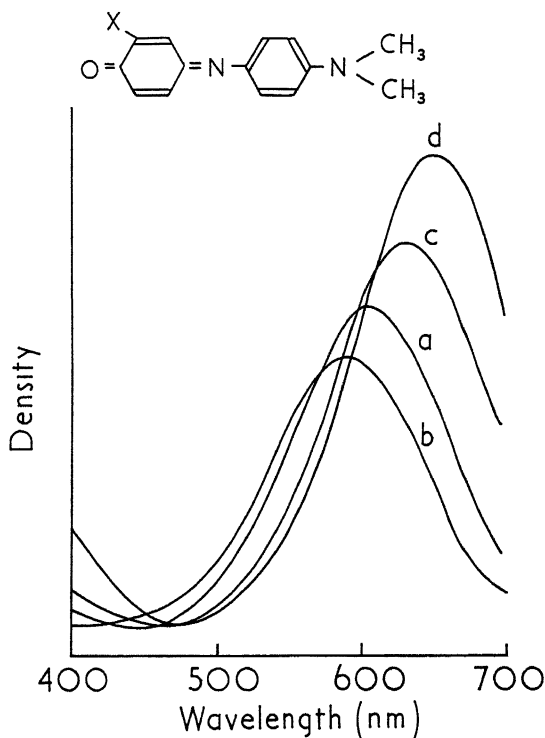


Fig 17.1 Spectral absorption curves of dyes related to phenol blue. X indicates (a) H (phenol blue), (b)  $\text{CH}_3$ , (c) Cl, (d)  $\text{CH} = \text{CHCOOC}_6\text{H}_5$  (Evans, Hanson, and Brewer, 1953)

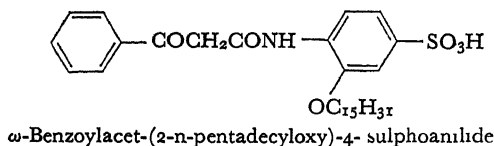
taining the silver image to a mordanted receiving sheet, in this latter case insolubility after mordanting is what is required) The dye must be stable to light, heat and humidity, and, while complete stability of any organic dye seems almost impossible to achieve, the couplers now used in many processes give dyes of stability adequate for most purposes

Finally, of course, the colour of the dye should be as near as possible to the ideal required for the particular process. Some examples of the way in which the colour can be varied in a simple system by structural changes are shown in Fig. 171. The colour in the image is also affected by its physical form in the photographic layer, but this will be dealt with in Section 176

In view of all the above considerations, it is not surprising that much effort has gone into modifying coupler structures in order to gain better characteristics. In the case of yellows, the most useful are generally acylacetamides

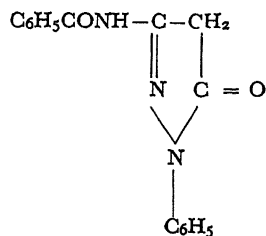


An example of this type of coupler is

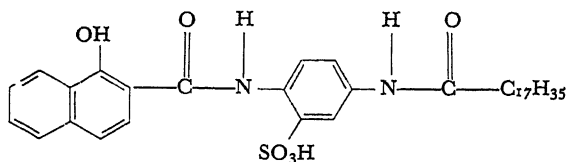


In this example the pentadecyl group ( $\text{C}_{15}\text{H}_{31}$ ) is the ballast, while the sulphonic acid group ( $\text{SO}_3\text{H}$ ) confers solubility in aqueous media.

As has already been pointed out, the most useful magenta couplers found so far are pyrazolones. An example of a magenta pyrazolone is



As already indicated, the most useful cyan couplers are based on naphthol and an example of a cyan ballasted coupler is.



1-stearoylamido-4-(1'-hydroxy-2'-naphthoylamido)-benzene-3-sulphonic acid

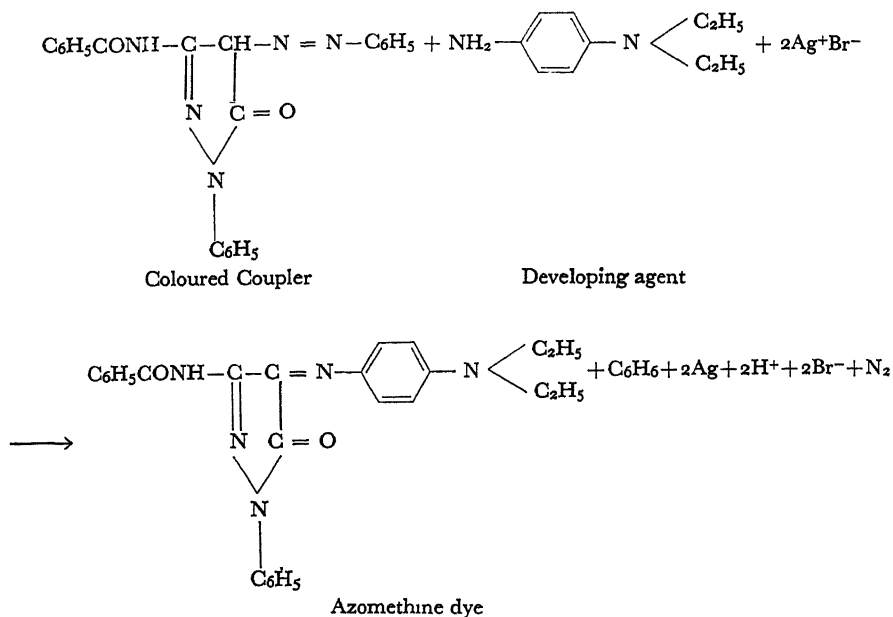
In this example, the  $\text{SO}_3\text{H}$  group provides the solubility, and the  $\text{C}_{17}\text{H}_{35}$  group provides the ballast to prevent wandering, the magenta coupler cited has no large ballast group and is thus suitable for use in developing solutions

### 17.4 Coloured couplers

By using couplers which are themselves coloured, then, as described in Section 15.3, a very convenient method of colour correction by masking can be achieved. A coupler can be made coloured by adding to it a suitable chromophoric substituent, and masking is achieved if this colour is present in proportion to the amount of *unused* coupler in the image (de Ramaix, 1971)

One way of achieving this is to add the chromophore group after development has taken place. For example, if a coupler which forms magenta dye can, in its uncoupled state, be converted to a yellow dye without harming the magenta image, then a yellow positive image can be formed from the unused coupler so as to mask the magenta negative image; an example of this principle was used in the Icolor process in the following way. The magenta-forming coupler, a styryl pyrazolone, was heated with an aromatic aldehyde before coating to form a mixture of a yellow styryl dye and an aldehyde-bis-pyrazolone; in the colour developer this yellow dye was completely discharged, irrespective of the presence of developable silver halide, and oxidized developer converted the coupler to magenta dye in exposed areas as usual; but subsequent treatment with formaldehyde reformed the yellow dye in the areas where the coupler had not been used and hence masking was achieved. A reddish mask was also formed in the Icolor cyan layer by incorporating the formaldehyde in a stop bath following the colour development step: the simultaneous presence of formaldehyde and colour developing agent (carried over by the film into the stop bath) resulted in the unused cyan coupler being converted to an intermediate compound which was converted to the required reddish colour subsequently in an acid bleach bath (Gehret, 1964, Ganguin and MacDonald, 1966)

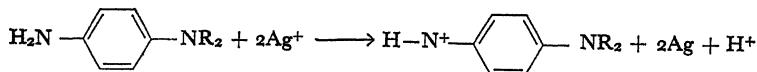
Another way of achieving masking by the use of coloured couplers is to add the chromophoric substituent to the coupler before processing and to arrange that the coupling step destroys the colour of the coupler, so that its coloration remains only where it is unused. This can be done by adding the chromophore group to the coupler at the coupling position so that the colour development step consists of replacing it by the oxidized developer fragment. The following is an example of this type of reaction:



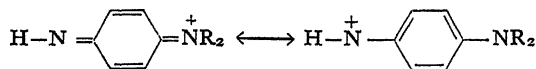
It is seen that, as in the case where a chlorine atom was substituted at the coupling position in a cyan coupler, so the substitution of the chromophore at the coupling position of this magenta coupler results in only two silver bromide molecules being required for the formation of each molecule of dye. It is often convenient in practice to work with a mixture of coloured and uncoloured couplers, because by adjusting their relative quantities the amount of coloration in the non-image areas can then be controlled quite accurately.

### 17.5 The dye-coupling reaction

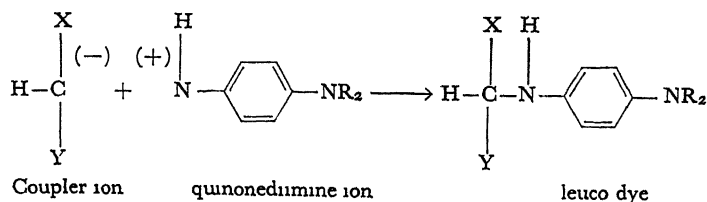
The equations given earlier for the dye-coupling reactions are only simplifications. In the actual process a number of intermediate compounds are formed, some of which are highly unstable and therefore of very short life. The developing agent, on reacting with the silver ions, is oxidized to a quinone dummene, thus:



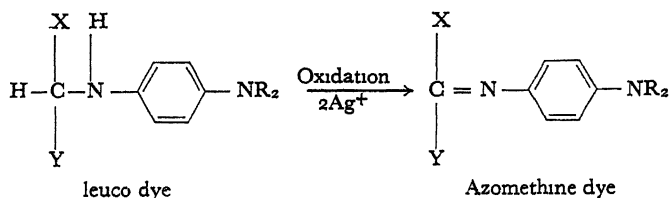
Two contributing structures to the resonance-stabilized quinone dummene are



There is good evidence that at the alkalinity used in development (pH 10 to 12) the quinone dumine is the coupling species. A leuco dye is first formed, thus



The leuco dye is then oxidized to the dye



The quinone dumine and its semiquinone precursor are also involved in competing side reactions

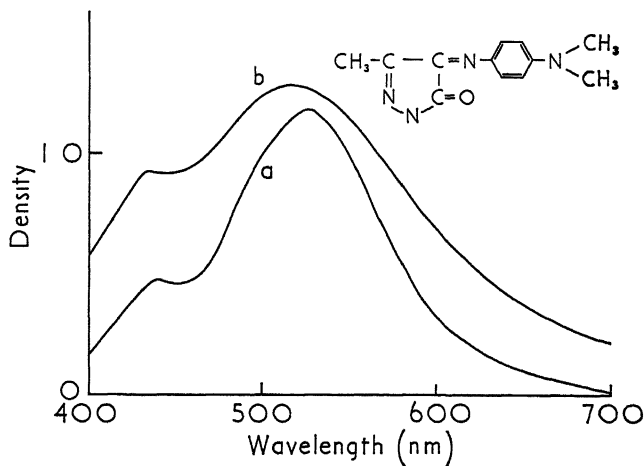


Fig 17.2 Spectral absorption curves of a dye (a) in solution (Methanol), (b) in a photographic image when laid down in clumps (Vittum, and Weissburger, 1954)

### 17.6 The physical form of dye images

If a dye is laid down in large clumps (for example, around large silver grains) with clear interstices, the same degradation of colour will occur as is the case with an ink printed as a half-tone dot pattern (Pollak, 1955; Pollak and Hephner,

1956), the use of the dye at high concentrations over part of the area exaggerates the effects of the unwanted absorptions as compared to the use of the dye at a lower concentration over all of the area (Gledhill and Julian, 1963). An example of this is given in Fig 17 2. If, however, the dye is formed more uniformly and without clear interstices, as would be facilitated if the dye image consisted of several layers of dye 'grains', then the absorption is more like that in solution. Occasionally, the dye in the image shows a sharper absorption band than in solution, with the absorption peak shifted to shorter wavelengths as shown in Fig 17.3, this may indicate that the dye in the image is microcrystalline instead of being in the usual amorphous state.

Another physical factor affecting the colour of the dye is the number of times the light passes through it and, as explained in Section 13 8, this has the effect of exaggerating the unwanted absorptions of a dye when it is used in reflection prints.

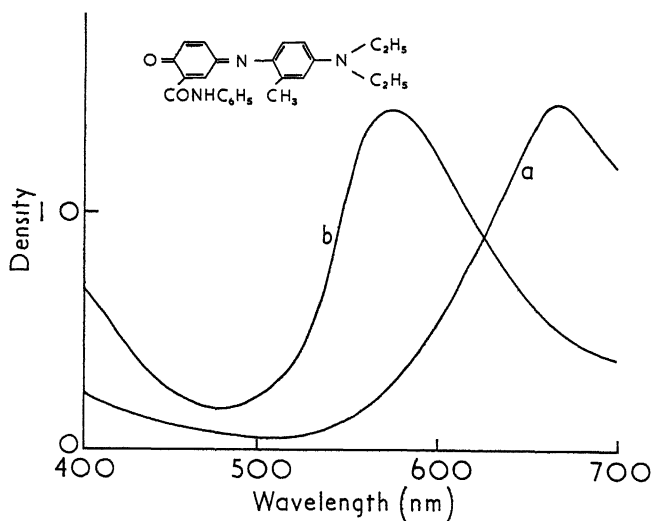


Fig. 17 3. Spectral absorption curves of a dye (a) in solution (n-butyl acetate), (b) in a photographic image when laid down in microcrystalline form (Vittum and Weissburger, 1954)

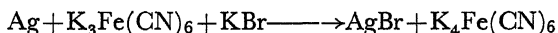
### 17.7 Colour developing solutions

In addition to the developing agent, a colour developing solution has to have a number of other constituents. First, because most developing agents act as such on photographic latent images only when in alkaline solution, it is

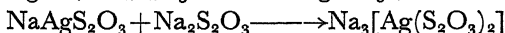
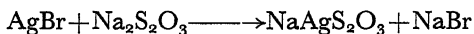
necessary to have suitable alkalis, usually sodium carbonate and caustic soda (sodium hydroxide). Then a buffer is required to maintain the alkalinity at as nearly as possible a constant level, and this may be provided by a sodium carbonate and bicarbonate mixture (the bicarbonate usually being derived from the reaction between the carbonate and the developing agent salt), or a sodium metaborate and borax mixture, or a dibasic and tribasic sodium phosphate mixture, according to the alkalinity (pH) required. A small amount of sulphite acts as a preservative by combining with any developing agent which has become partially oxidized by contact with air (the inert colourless compound formed is far less injurious to the developer than the partially oxidized developing agent which accelerates further oxidation and leads eventually to the formation of brown stains). Then additions are made to reduce the tendency for *unexposed* silver-halide grains to develop; these are termed *antifoggants*, and often take the form of bromide ions, added as potassium bromide, or organic antifoggants may be used instead or in addition. Further additions may be made to obtain various effects: competing developing agents to reduce dye formation; anti-stain agents to lower the density in undeveloped areas; and accelerators such as thiocyanate (to act as a silver halide solvent) and benzyl alcohol (which accelerates the dye-forming reaction). Constituents may also be added to promote the occurrence of favourable inter-image effects (see Section 15.4).

### 17.8 Silver bleaching

Although the required dye image is complete as soon as the colour development step has been terminated, unless the dye is at this point transferred to another support the photographic material must then be given a series of treatments in order that all harmful residues are removed. It is thus necessary to remove the silver image, which if left behind would greatly darken the dye image; and also the unused silver halide must be removed, because it darkens on exposure to light and would therefore produce a dark and stained appearance. Removal of unused silver halide is accomplished in the usual way by *fixing* in *hypo* (sodium thiosulphate), and the unwanted silver is also removed at the same stage, by reconverting it at an earlier stage to silver halide by means of a suitable bleach such as potassium ferricyanide. The bleaching reaction can then be represented by



and the fixing step by



the constituent on the right-hand side of the last equation being soluble and therefore washing out. Another common bleaching agent is potassium bichromate, and sometimes ammonium thiosulphate,  $(\text{NH}_4)_2\text{S}_2\text{O}_3$ , is used for

fixing, having the advantage of being more rapid in the case of emulsions containing iodide

It is sometimes convenient to bleach and fix in the same solution, and such solutions are known as *blixes*. If the blix can be used quickly and then discarded, it can be made by simply combining ferricyanide and hypo. However, this mixture quickly decomposes and therefore for conventional types of processing an iron-sequestrene type of blix is often used. In this type of blix, the bleaching action occurs by a ferrous-ferric reduction, just as is the case for a ferricyanide bleach, but the ferric iron is combined as a complex with ethylenediaminetetra-acetic acid (E.D.T.A.), and this prevents it from reacting with hypo when it is added to form the blix.

### 17.9 Processing sequences

It can be seen from the above that the minimum number of solutions required to form a dye image in a photographic emulsion layer is two—a developer and a blix, in addition, the material requires washing after the blix in order to remove all traces of silver and silver salts, and a wash between the developer and blix is sometimes required to avoid contamination of the latter by the former. In practice, however, it is rarely possible to keep colour processing sequences down to this simple two solution, four step procedure, and they are often elaborated in one or more of the following ways.

Instead of the wash between the developer and the blix an acid *stop* bath is usually preferable since this more effectively isolates the developer from the blix and also provides an abrupt (and therefore well-controlled) end-point to the development process. But because the fixing capacity of blix baths is usually somewhat limited, a stop-fix between the developer and blix is better still. This bath can be based on a mixture of sodium bisulphite to give the acidity, and sodium thiosulphate (hypo) to give the fixing action. The *undeveloped* silver halide is thus removed at this stage, and hence the blix bath has only to bleach and fix the silver which was developed in forming the image. We thus have a three solution, four step process consisting of develop, stop-fix, blix and wash.

These procedures satisfactorily remove the unwanted silver image and the unused silver halide, but in incorporated-coupler materials unused coupler is left behind. Ideally this should also be removed but no simple means have been found for extracting it. The material can, however, be treated with a *stabilizer* designed to reduce the tendency of the unused coupler to react to the detriment of the image. Thus immersion in an alkaline formalin bath sometimes prevents the coupler from reacting with the dye image and reconverting it to the leuco form. The formalin also has a useful hardening action on the gelatin which makes the final result tougher and less liable to scratching.

It is also often found that the stability of the image dyes to fading by exposure to light can be improved by adjusting the final acidity of the image



layer to a particular buffered value, and this type of treatment or *conditioning* may also reduce the tendency for the unused coupler to *print out*, that is, become yellow on exposure to light

Better final image stability can therefore often be obtained by adding a stabilizing step or a conditioning step to the three solution process outlined above, giving a four solution process, or a five solution process if both are used. If two extra washes are added, the number of steps may then reach eight: develop, stop-fix, wash, blix, wash, stabilize, wash, condition.

It is possible to combine a fixing stage with the stabilizing step, by adding sodium thiosulphate (hypo) to the alkaline formalin, thus obtaining an alkaline formalin hardening fixing bath. This makes it possible to use a bleach instead of a blix, and sometimes this has certain advantages. Thus some image dyes do not oxidize very readily in the developer from the leuco to the final form, and the bleach, being an oxidizing agent, can be used to complete this reaction. It might be thought that with fixing at the stabilizing stage, no fixing would be necessary before the bleach so that the stop-fix could be replaced by a simple stop bath. There is sometimes, however, a tendency for developing agent to be adsorbed on to undeveloped silver halide grains in such a way that the stop bath or a wash does not remove it, and the developing agent then oxidizes in the bleach to form undesirable stains. A five solution process using a bleach instead of a blix might therefore be: develop, stop-fix, wash, bleach, wash, alkaline formalin hardening fix, wash, condition.

Finally, by splitting the stop-fix and the stabilize-fix each into their separate components a seven solution process is obtained, which with four washes comprises the following eleven steps: develop, stop, fix, wash, bleach, wash, fix, wash, stabilize, wash, condition.

Which particular process is used in any instance will depend on many factors, including the type of emulsion, the couplers, whether optimum image stability is required, the type of processing machine used, and the relative importance of cost, speed, and convenience in getting the final image. Of course, in materials in which the couplers are not incorporated, the colour development stage has to be triplicated so as to produce the cyan, magenta, and yellow images separately, and in reversal processes the colour section has to be preceded by negative (black-and-white) development and re-exposure steps, usually with a stop-bath and a wash in between them. The negative development step may be specially designed to promote the occurrence of favourable inter-image effects (see Section 15.4). Sometimes the re-exposure step is carried out chemically by adding a suitable fogging agent to the colour developer.

Processing times can be shortened by using the solutions at high temperatures, and because colour processes tend to be longer than those for black-and-white materials the black-and-white standard of 68°F (20°C) is often replaced by 75°F (24°C), 85°F (30°C), or even temperatures of 100°F (38°C) or more for special applications. The photographic materials have to be specially

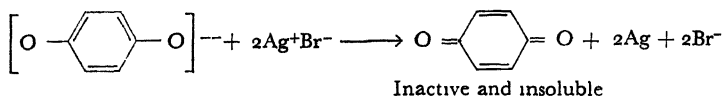
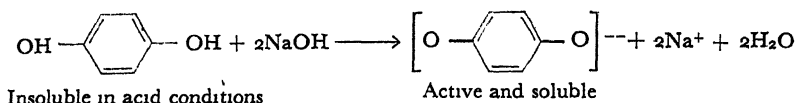
hardened to stand up to the higher temperatures and this may be done in manufacture, or the first step in the process may be a special prehardening step (sometimes followed immediately by a neutralizer to prepare the film for the developer) A coupler-incorporated reversal colour film might then have a processing sequence as follows. preharden, neutralize, first development, first stop-bath, wash, colour development (with fogging agent), second stop-bath, wash, bleach, fix, wash, stabilize (Beilfuss, Thomas, and Zuidema, 1966), in this case the fixing and stabilizing steps are not combined, and a conditioning bath is not included

If a film is to be developed with a sound track it is usually necessary for this to be a silver image, because all dye images tend to transmit in the infra-red where the photo-cells commonly used in sound projectors are quite sensitive. Special processing of the edge of a colour film where a sound-track has been recorded or printed is therefore normally required, and this can be achieved by applying special solutions to the sound track area only. In the processing sequence just described for a coupler-incorporated reversal film, a sound-track fixing step can be added before the colour developer (so that no reversal image can be formed) and a sound-track developer, giving a silver image, can be added after the bleach (so that the negative image is not fixed out in the fixer). In this way the sound track area has a negative silver image, and no positive dye image is formed.

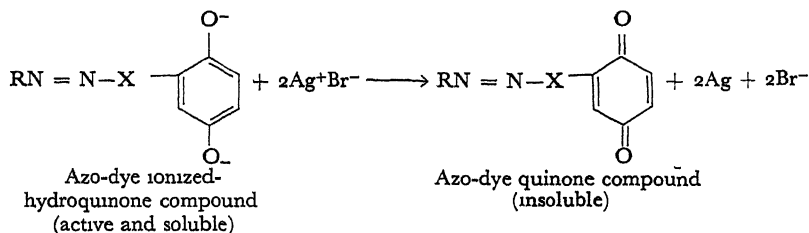
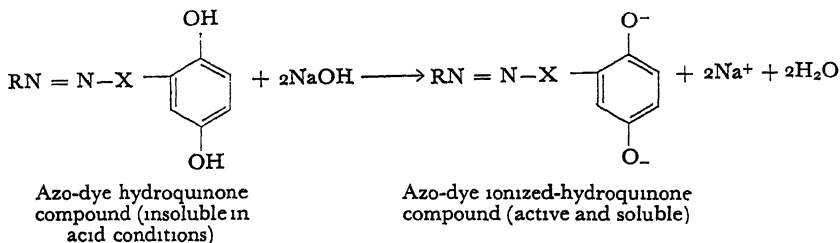
Increasing the temperature of developers used for colour materials may necessitate changes both in the materials themselves and in the developing solutions, because the extra hardening necessary may decrease the penetrability of the solutions. For this reason it is not normally possible to make colour materials which can produce the same results at appreciably different developer temperatures (Fritz, 1971).

In order to obtain images which are as sharp as possible, films usually incorporate an *anti-halation layer* to absorb light reflected from the bottom surface of the film base. Thus the back of the film base may be coated with a thin gelatin *backing-layer* containing dyes which dissolve or bleach during processing, or a layer of silver between the bottom emulsion layer and the base may be used, in which case it is removed by the usual bleaching and fixing steps. But another form of anti-halation layer which is widely used consists of colloidal carbon in a resin, coated on the bottom surface of the base, this backing-layer is made so that it hydrolyses in alkali, and it therefore softens in the developer and can be removed. However, it is usually necessary to rub the surface in order to ensure that the backing is completely removed, and this is more conveniently done in a pre-bath than in the developer. Processes intended for films having this type of backing may therefore incorporate an alkaline pre-bath and buffing stage. The buffing step is really only convenient when the film to be processed consists of long lengths, and the resin type of backing is therefore usually confined to motion picture films or still-picture films which can be joined together in long lengths for processing.





If now a dye molecule is suitably attached to a hydroquinone molecule, the solubility of the combination can be made to alter in the above way, so that the dye is insolubilized around the developed silver. This process can be represented thus



After the formation in this way of an insoluble dye image, the rest of the dye can be washed out in an alkaline solution, and the silver bleached and fixed in the usual way. Most insoluble dye will be formed where most silver has been developed and therefore the dye image is distributed in the same sense as the silver image, thus normally giving a negative.

It is possible, however, to use this system to give direct positive images by using not the insoluble dye, but the soluble dye. In this case, after soaking in alkali to activate and solubilize the hydroquinone, the material is held in intimate contact with a suitable receiving sheet containing a mordant. Any dye that is still soluble then transfers to the receiving sheet where it is

insolubilized by combining with the mordant. In this case most dye is obtained on the receiving sheet where least silver has been developed and hence a direct positive image is obtained. This arrangement has the advantage that the unwanted silver image and the unused silver halide are left behind in the original material which is discarded, and the processing is therefore reduced to the very simple sequence: develop, and transfer; this enables the entire process to be completed in about one minute.

The way in which the Polacolor system operates is depicted in Fig. 17.4. The negative material consists of three silver-halide layers sensitized in the conventional manner and coated in the usual order, red next to the base, green in the middle and blue at the outside. On the base side of each layer,

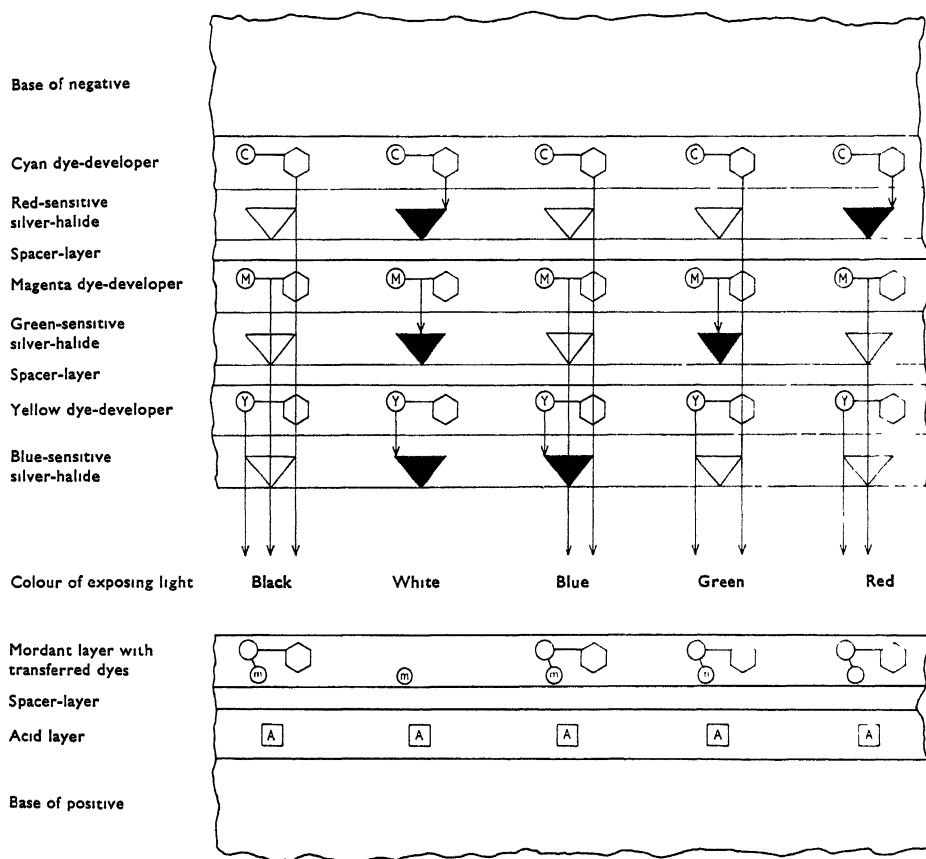


Fig. 17.4 Diagrammatic representation of the Polacolor process

however, is coated a layer of dye-developer, cyan next to the red layer, magenta next to the green layer, and yellow next to the blue layer, as shown in Fig. 17.4 The yellow dye-developer layer acts as the usual yellow filter layer preventing blue light from reaching the red and green sensitive layers. The negative is processed in the camera, one picture at a time, by drawing it, together with the receiving sheet, through a pair of pressure rollers, the receiving sheet has attached to it small pods containing a viscous solution of alkali, and passage through the rollers ruptures the pods and enables the alkali to activate the dye-developers. The dye-developers then diffuse in all directions but preferentially towards the receiving sheet because of the falling concentration gradient in that direction. Wherever they encounter developable silver halide grains the dye-developer molecules will be insolubilized and will not transfer, as required to give a positive image. In order to obtain a correctly coloured image, however, it is also necessary that the process of insolubilization of each of the three types of dye-developers be specific to its own layer, thus the cyan dye-developer must be insolubilized only by exposed silver halide grains in the red sensitive layer. To achieve this, the Polacolor system depends on the fact that before the cyan dye-developer can reach the green layer it must pass through the red layer, a spacer layer, and the magenta dye-developer layer; it will therefore take much longer to reach the green layer than the magenta dye-developer which is immediately next to it. Hence, by the time the cyan dye-developer has reached the green layer, the latter has been more or less fully developed by the magenta dye-developer and can therefore have little or no effect on the migrating cyan dye-developer molecules. Similar diffusion-time factors are used to prevent the development of the blue sensitive layer by either the cyan or the magenta dye-developers, equally, any development of the green or red layers by back diffusion of the yellow or magenta dye-developers is also avoided by diffusion-time considerations. The structure of the receiving sheet is as shown at the bottom of Fig. 17.4. Its top layer contains the mordant to insolubilize the dye-developer molecules emerging from the negative material. If the receiving sheet contained nothing else, the prints would be strongly alkaline on removal from the negative, because of the transfer of alkali, as well as solubilized dye. Strongly alkaline prints would be very unpleasant to handle, and the alkaline condition would adversely affect the permanence of the dye images. It is therefore necessary to neutralize the alkali and this is the function of the bottom layer of the receiving sheet. This contains acid molecules, made non-wandering by having long-chain ballast groups attached to them. The spacer layer between the mordant layer and the acid layer slows down the rate at which the alkali reaches the acid layer, thus enabling the negative and mordant layer to remain strongly alkaline as required during development, but towards the end of the development time sufficient alkali reaches the acid layer to react with it and form enough water to swell the spacer layer and assist in the neutralization reaction.

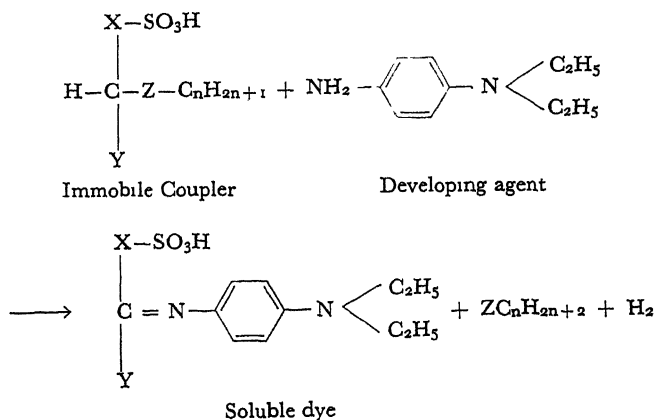
In 1972 a new version of the Polacolor process was introduced in which the

negative and receiving materials are combined into a single 16-layer integral sandwich, and hence the need to peel the receiving sheet apart is avoided. Because the image is viewed from the same side of this material as that on which the exposing light is incident, the camera (which is a folding one) contains a mirror to give correct-reading pictures. After the exposure is made, the camera automatically extrudes the picture through rollers, that break a pod of processing solution (attached to each sheet of material) which diffuses into an air gap between two of the layers of the material, and thence into the various layers themselves, producing a finished colour print a few minutes later. The general structure of the material is similar to that shown in Fig. 17.4 but with the receiving sheet integral with the negative (Land, 1972).

Since this material is processed outside the camera it is necessary to protect it from the light while processing is taking place. This is accomplished by having an opaque layer between the negative base and the cyan dye-developer layer, and by having in the pod a dye which is black at the high pH occurring when processing starts, but which becomes colourless at the low pH occurring when processing is finished, this black dye diffuses in and above all the light-sensitive layers and, together with the opaque layer, protects them from light during processing. It is also necessary to provide a white diffusing layer against which the final image can be seen. The pod therefore also contains a polymer which solidifies during processing and forms a white (titanium dioxide) layer between the opaque layer and the transferred image dyes. The base of the receiving layer is transparent so that the image can be viewed through it. Some compensation for the effect of ambient temperature on diffusion rates is obtained by incorporating, in the spacing layers, polymers whose temperature coefficient is such as to slow down diffusion as the temperature rises (*British Journal of Photography*, 1972).

A feature of all systems in which the dyes are present in the photographic material at the time of exposure is that some light is lost by absorption. These light losses are minimized if the structure is as shown in Fig. 17.4: the dyes are beneath, rather than mixed with, their associated light-sensitive layers; and the light passes through the dyes in the order yellow, magenta, cyan, so that the only unwanted absorptions involved are the green and red absorptions of the yellow dye and the red absorption of the magenta dye, which are usually quite small.

A similar transfer process can also be devised for systems using conventional colour development. Of course, the dyes can only transfer if they are highly mobile, but the couplers from which they are formed must be non-wandering, or highly immobile, since they must be incorporated in the original emulsion layers. One solution to the problem is to attach a large ballast group to the couplers at the coupling position; the oxidized developer can then replace the ballast group on coupling, thus forming a mobile dye from an immobile coupler. A reaction of this type in the case of a yellow coupler can be represented by the following:



If the value of  $n$  in the  $\text{C}_n\text{H}_{2n+1}$  group is fairly large ( $n = 15$  or more), then the coupler molecule will be large enough to be fairly immobile; the dye molecule, however, has no ballast, and is therefore quite small, and is soluble on account of the sulphonic acid ( $\text{SO}_3\text{H}$ ) group. After development it can therefore transfer to a receiving sheet, if the latter is held in moist contact with it, a suitable mordant in the receiving sheet can then immobilize the dye once again to give an insoluble final image. Thus, as in the hydroquinone system, the processing sequence is simply develop, and transfer.

### 17.11 Development-inhibitor-releasing (DIR) couplers

In Section 17.4 it was pointed out that, by attaching a chromophore group to a coupler at the coupling position, a very convenient method of masking could be achieved. If, instead of a chromophore group, a compound which inhibits development is attached at the coupling position, masking can also be achieved, together with some other advantages. On coupling, such *development-inhibitor-releasing (DIR) couplers*, produce local concentrations of compounds which retard development. It is possible to arrange for the compounds to travel from one layer to another so that the amount of retardation in one layer is proportional to the amount of development in another layer: thus, if a DIR magenta-forming coupler retards the formation of yellow dye in an adjacent layer, it is possible to balance the magnitudes of the effects so that the amount of unwanted blue absorption of the magenta dye is always off-set by the reduction in the amount of yellow dye formed.

It is also possible to use DIR couplers to reduce graininess and improve sharpness. Thus, the release of development-inhibitor, as coupling takes place around a grain, results in dye-clouds of smaller size, and, as well as improving sharpness, this necessitates developing more grains for a given density and





Plate 15

The brilliant colours sometimes seen in petals and leaves may be produced partly by transmitted light: in this example the brilliant reddish-magenta colour seen in some of the petals is caused by transmitted light, which produces high luminance and no desaturating surface-reflections. The limited luminance available in the picture causes some interesting changes in the reproduction of the reddish-magenta petals. In the darker areas, the exposure levels in all three layers (or channels) are accommodated, but, as the exposure level rises, first the red, then the blue, and finally the green response reaches its upper limit. Limitation of the red response results in lack of tonal modulation in the petals, limitation of the blue is accompanied by a change of hue from reddish-magenta to magenta (because the red and blue responses are now equal), and limitation in the green results in white (because the red, green, and blue responses are now all equal). Effects of this type occur in photography, television, and printing. (See Section 14.17.) The high luminance of the reddish-magenta petals has caused a cast of this colour on the face, and this should be avoided whenever possible because the effect is always more noticeable in pictures than in real scenes. Reproduced from a  $5 \times 4$  inch Ektachrome transparency on a Crosfield Magnascan scanner.

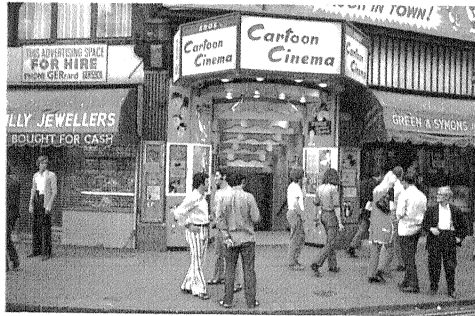
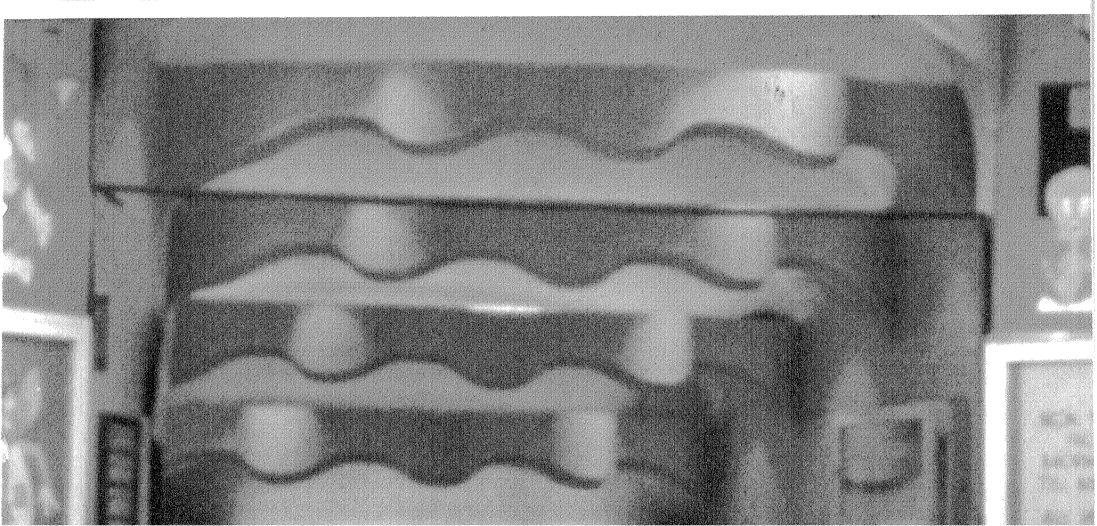
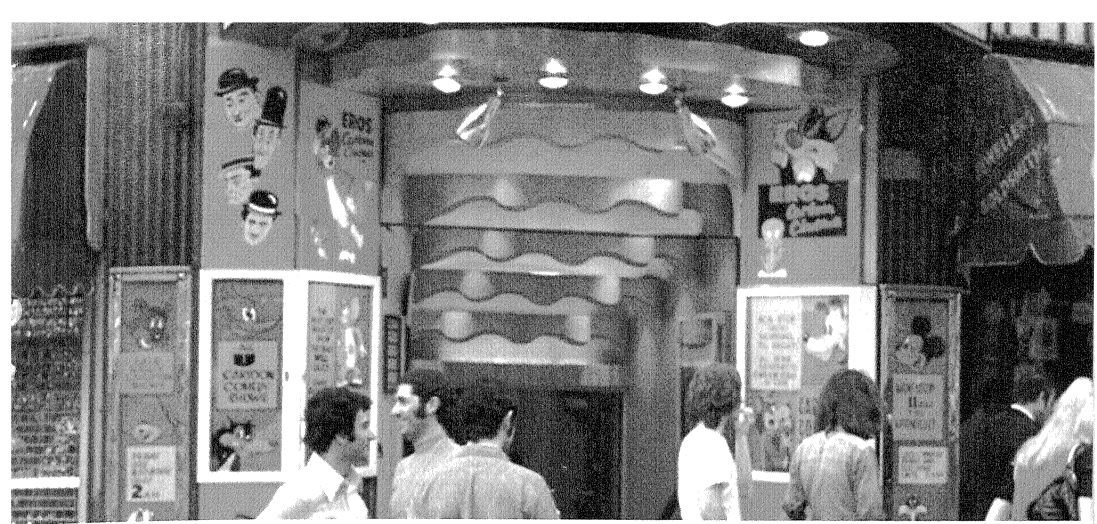


Plate 16

The reproductions on these pages have all been made from a transparency made on a high-speed reversal film of  $24 \times 36$  mm area. Magnifications of 1, 2, 4, 8, 16, and 20 times on a Crosfield *Magnascan* scanner have been used. As the magnification is increased the granular structure of the image becomes more and more apparent (see Sections 18.2 and 18.7), and the sharpness of the image decreases (see Sections 18.9 and 18.13).







*Plate 17*

The reproduction of specular reflections of light sources by metallic or other glossy surfaces is difficult in pictures, because of their limited maximum luminance; this is particularly so in reflection prints (see Section 13.9). If the specular reflection is surrounded by darker areas, then simultaneous contrast (see Fig. 5.2.) can provide a useful increase in luminosity, as occurs to some extent in this example. Reproduced from a  $2\frac{1}{4}$  inch square *Ektachrome* transparency on a Crosfield *Magnascan* scanner.

hence reduces graininess. Edge-effects can also be enhanced by using DIR couplers, since the concentration of development-inhibitor tends to fall near the edge of an area being developed, and hence increases in density-differences are obtained at edges (Barr, Thirtle, and Vittum, 1969). (See Sections 18 8 and 18 14 )

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# Image Structure in Colour Photography

1 Introduction - 2. Magnifications - 3 Graininess and granularity - 4 Granularity of silver images - 5 Wiener spectra - 6 Graininess in prints - 7. Granularity of colour images - 8. Reducing granularity of colour systems - 9. Sharpness - 10 Modulation transfer functions - 11 Photographic modulation transfer functions - 12 Acutance - 13. Sharpness of colour images - 14 Increasing sharpness of colour films - 15 Mottle on papers - 16 Image structure in transfer systems

## 18.1 Introduction

If a colour photograph is examined by eye without any magnification, the only structure visible may be that of the subject matter of the picture. But, if increasing degrees of magnification are introduced, it will be seen that, just as in the case of black-and-white photography, the image is composed of a granular structure.

## 18.2 Magnifications

Let us consider a 35 mm slide as an example. If held in the hand, and viewed at about 10 inches, or 250 mm, distance, no granular structure will be visible, in this case, assuming a visual resolution of 14 minutes of arc (equivalent to 20 cycles per degree), the eye cannot see detail finer than about  $\frac{1}{10}$  mm, so that the finest pattern that can be resolved would be about 5 line pairs, or 5 cycles per mm. If, however, the slide is projected using a projection lens of 100 mm focal length, the magnification introduced will be 250/100, that is  $2\frac{1}{2}$  times, if the screen is viewed from near the projector; or twice this amount, that is 5 times, if the observer sits half-way between the projector and the screen: the limits of resolution on the slide then become  $12\frac{1}{2}$  or 25 cycles/mm respectively (see Table 18.1). At these magnifications the picture is usually still largely free of granular appearance, but if the magnification is increased much further some structure usually becomes apparent. If the screen is viewed from a

its  $4\text{ }\mu\text{m}$  limit of resolution, does not enable us to see the grains. Why, then, does the picture look granular at this magnification? The reason is that the grains are not present in a regular array, but are distributed more or less randomly, and this results in clumps of grains and grain-free areas of much more than  $4\text{ }\mu\text{m}$  diameter being present. It is these areas, perhaps sometimes extending up to about  $40\text{ }\mu\text{m}$  in diameter, that makes the picture appear granular.

In colour images the developed silver grains and the undeveloped silver-halide grains are usually all removed in the processing sequences, so that the blobs in the image are small volumes of cyan, magenta, or yellow, dyes produced by the colour development step. If the couplers forming these dyes are uniformly dispersed in the emulsion layers, or are provided from colour developing solutions, then the small volumes of dye formed round each developed silver grain have only molecular structure, but if the coupler is dispersed in small oil globules then the volumes of dye have a globular sub-structure. The volumes of dye, which we may call *colour grains*, may be similar in size to, or slightly larger than, those of the silver-halide grains: thus the separate volumes may be about  $1\text{ }\mu\text{m}$  in diameter (although they occur frequently merged together into large volumes); but the individual oil globules, when present, are usually about  $0.1$  to  $0.2\text{ }\mu\text{m}$  in diameter. It is thus clear why magnifications of 250 times (giving resolution down to  $0.4\text{ }\mu\text{m}$ ) are necessary to see the colour grains, and 2500 times (giving resolution down to  $0.04\text{ }\mu\text{m}$ ) are necessary to see the oil globules. These figures are summarized in Table 18.1 where limits for visual resolutions are given for low contrast, as well as for high contrast, detail.

In motion-picture colour photography, higher magnifications are usually involved than in still photography, and the granular structure of the image is usually more apparent. Since the granular structure is random, for a given area of the scene it is different on successive frames of a motion-picture film. The visual result is that the granular pattern appears to be in rapid random motion, a phenomenon sometimes called *boiling*, because of its similarity to the random movements on the surface of a boiling liquid. The tendency of the eye to be attracted to motion in the field of view can make the grain in motion pictures more evident than in still pictures viewed at the same magnification. Focal lengths of typical motion-picture projection lenses (Happé, 1971) together with the magnifications involved for viewing at the projection position, and at distances equal to four-fifths, three-fifths, a half, and one-sixth, of the screen-to-projector distance, are given in Table 18.2.

It is usually considered good practice for the nearest seat in a cinema to be not closer than  $0.87$  times the screen width, and for the most distant to be not more than  $6.0$  times the screen width away (Wheeler, 1969). The width of the picture on the film is typically about a fifth of the focal length of the projector lens (see Table 18.2), hence, as can be seen from the geometry of Fig. 18.1, the closest seat will be about  $5/0.87$ , or nearly six times as close to the screen

TABLE 18 2  
Typical magnifications

Film Size	35 mm	16 mm	8 mm and Super 8
Typical projection-lens focal-length	100 mm	50 mm	25 mm
Picture width on films (projection-aperture)	21 mm	10 mm	4 4 or 5 3 mm
<i>Magnifications for various viewing positions</i>			
At projector	2½	5	10
At four-fifths from screen (typical television viewer)	3	6	12
At three-fifths from screen (typical cinema seat)	4½	8½	17
Mid-way from screen	5	10	20
At a sixth from screen (closest cinema seat)	15	30	60

as the projector (ignoring any anamorphic factor). The last line of figures in Table 18 2 therefore represent the maximum magnifications for viewers in the front row. The magnifications involved for viewing at four-fifths, three-fifths, and midway from the screen are also given in Table 18 2. Three-fifths of the screen-to-projector distance is roughly equal to three screen-widths and this is sometimes regarded as a typical average viewing situation. Remembering that at magnifications greater than about 5 times, the granular structure of a typical film begins to become noticeable, the figures given in Table 18 2 suggest that film graininess is only likely to be apparent in 35 mm films for viewers closer to the screen than to the projector, but for 16 mm films it is likely to be apparent for viewers in an average viewing position, while for Super 8 and 8 mm films it is likely to be apparent from all viewing positions. These are broadly the results obtained in practice, although, of course, the grain tends to be worse for higher speed films (which usually have larger grains in order to obtain more speed) than from lower speed films, and grain may also be aggravated by duplication, particularly if internegative or intermediate films are used.

When film is used in television the magnifications obtained are the same as those given in Table 18 2 for projectors, if the projector to screen distance is regarded as five times the television screen width (see Fig 18 1), this is because the ratio of the typical projection-lens focal-length to film-width is five to one. An average television viewing distance is usually regarded as being equal to about five or six picture heights, so that, allowing for the 4 to 3 aspect ratio of television pictures, this is equivalent to about four picture widths, or four-fifths of the equivalent screen-to-projector distance. It is thus clear from Table 18 2 that grain should not be apparent when 35 mm. film is viewed on television (a magnification of 3) but is likely to show when 8 mm is used (magnification)



12), with 16 mm film, with a magnification of 6, the situation is a borderline one, and this suggests that grain may sometimes be apparent. This is broadly the experience in practice.

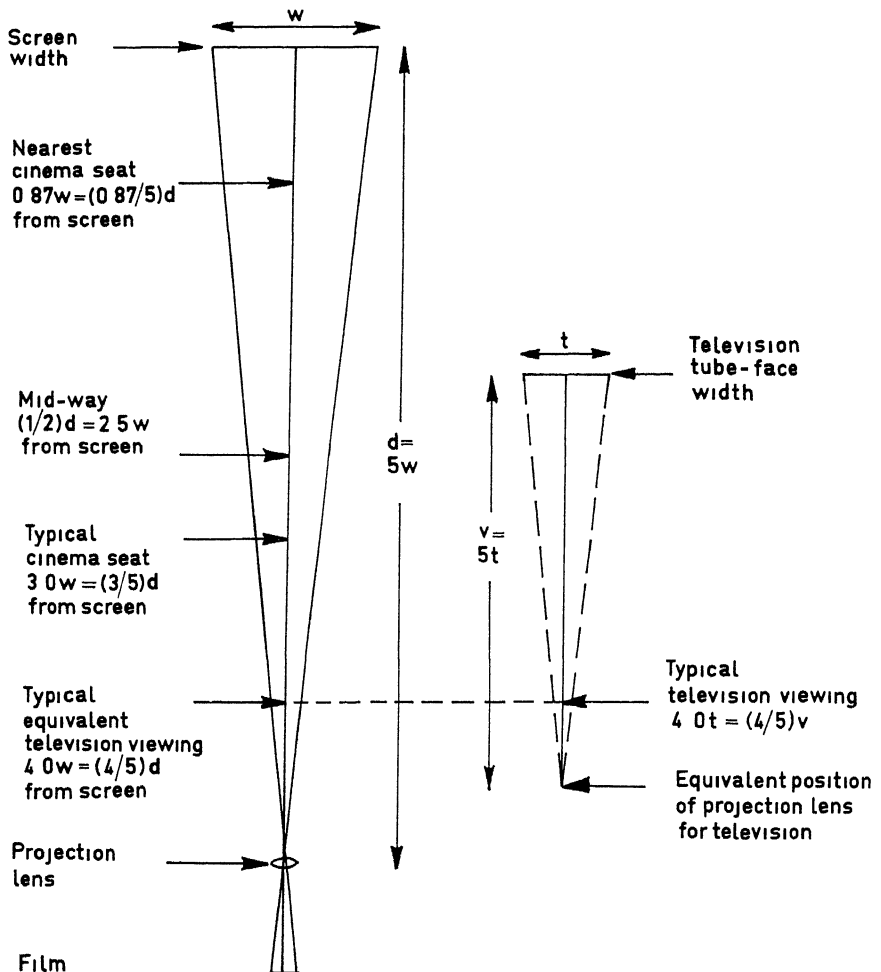


Fig 18 1 When films are projected, typical ratios of projection-lens focal-length to film-width are 5 to 1, and this results in typical screen-to-projector distances,  $d$ , being equal to five times the screen-width,  $w$ . For television viewing, the distance,  $v$ , of the equivalent projector is therefore  $5t$ , where  $t$  is the width of the television tube face. Various typical viewing positions are shown.

### 18.3 Graininess and granularity

The extent to which the granular structure of a photographic image is apparent to an observer is termed the *graininess*, the physical property of the photographic materials which causes graininess is termed the *granularity*. Graininess is thus a subjective term; granularity is an objective term. At a given magnification a particular piece of film illuminated in a given manner has an invariant granularity, but its graininess at that magnification may vary according to the conditions of viewing: for instance, if surrounded by an area of much higher luminance, the graininess may become imperceptible, but if surrounded by an area of much lower luminance, the graininess may be very apparent. Graininess is usually objectionable in pictures because it results in uniform areas being reproduced with spurious texture (or motion, in cinematography), and because it results in fine detail being fragmented.

### 18.4 Granularity of silver images

Black-and-white photographic emulsions have a granular structure because they consist of the discrete silver-halide crystals, referred to as grains. On development, filaments of silver grow from the grains (initially from specks of latent-image), until a fully developed grain consists of a tangled mass of silver filaments, which would be much larger than the original grain were it not for the presence of the gelatin (in which the grains are imbedded when the film is coated) which confines the developed silver to the neighbourhood of the site of the original grain. The individual silver filaments are so fine that only an electron microscope can resolve them, and groups of many filaments tend to act as a single unit as far as affecting light is concerned. Since the refractive index of developed silver grains is very different from that of its gelatin matrix, silver grains not only absorb light but also scatter it considerably. This is illustrated by the fact that the *Callier Coefficient* (the ratio of specular to diffuse density; see Section 14.14) can be as high as about 2 for silver images, but for the dye images used in colour photography it is usually not higher than 1.1, because the refractive indices of the dye particles and gelatin are usually nearly equal in the dry film. With black-and-white silver images, therefore, the granularity may vary with the geometry of the illuminating and viewing beams of light, and hence any measuring system should duplicate the appropriate practical conditions in this respect, with colour images this is less necessary, but is still desirable because the surface of the film sometimes exhibits distortions (see Section 18.14).

The granularity of silver images has been extensively studied both theoretically (Selwyn, 1935) and practically (Selwyn, 1939, Selwyn, 1943; Higgins and Stultz, 1959). Granularity is commonly evaluated in practice by measuring the density of the sample through an aperture of suitably small size (obtained with a microscope), while the sample (or the aperture) travels along a circular

path whose radius is large compared to the size of the aperture (see Fig 18 2) The fluctuations in density, as the path is followed, then provide a measure of the granularity Experiments have shown that granularity measured in this

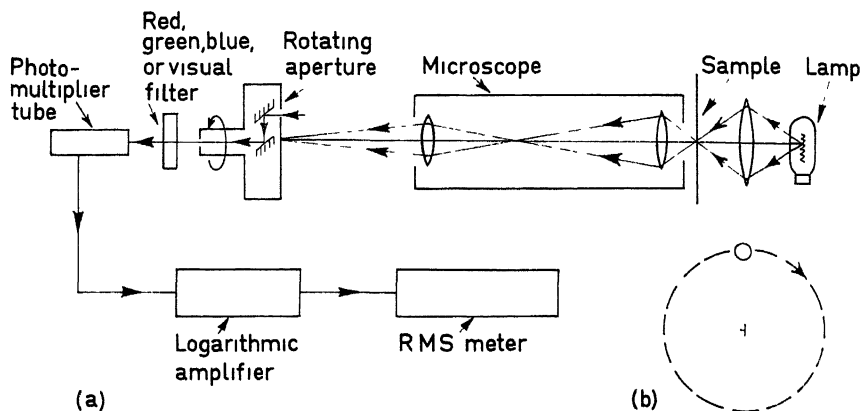


Fig 18 2 One type of r m s granularity machine (a) General arrangement an enlarged image of the sample is focused by a microscope on a screen with a rotating aperture, and the r m s meter measures the fluctuation in an electrical signal which is proportional to the logarithm of the light transmitted by the aperture (b) Path followed by the aperture (Rotthaler, 1974)

way correlates well with graininess determinations, in that, for a given set of viewing conditions (including constant sample and surround luminances), granularity measurements usually rank samples in the correct order for graininess According to Selwyn's theory, the granularity should be measured as the square-root of the average of the squares (*root-mean square* or *r m s*) of the density fluctuations; this amounts, in fact, to measuring the standard deviation of the density fluctuations,  $\sigma_D$ . In granularity machines it is therefore desirable for the light transmitted by the sample through the aperture to be logarithmically amplified, to produce signals proportional to density, and then for these to be measured on an r m s electrical meter (as indicated in Fig 18 2) Selwyn's theory predicted that the granularity measured in this way would be inversely proportional to the square-root of the area,  $a$ , of the scanning aperture, so that

$$\sigma_D (2a)^{1/2} = K$$

where  $K$  is a constant known as *Selwyn granularity*, and represents, for any given image, its basic density-fluctuation independent of scanning-aperture area For silver images, this relationship has now been confirmed by experiment (When the area of the scanning-aperture becomes large, slow drifts in density over the sample area, and the presence of dirt, tend to make the experimental

results too high unless extreme precautions are taken, a scanning aperture of about  $24\text{ }\mu\text{m}$  diameter has been found to give more reproducible results than larger or smaller apertures (Mees and James, 1966). Since the square-root of the scanning-aperture area is proportional to its linear size,  $\sigma_D$  is proportional to the linear magnification of the sample, for black-and-white silver images

A widely-used method of expressing granularity measurements is to multiply the standard deviation of the density fluctuations,  $\sigma_D$ , by 1000 to obtain

$$\text{R M S Granularity} = 1000\sigma_D$$

using a circular scanning aperture of  $48\text{ }\mu\text{m}$  diameter, on samples of average density 1.0, in a diffuse-density measuring mode. If r m s granularity = 1.0 (a typical value for a negative film) then  $\sigma_D = 0.01$ ; this means that 30 per cent of the density fluctuations (assuming they have a statistically normal distribution) will exceed  $\pm 0.01$ , 5 per cent will exceed  $\pm 0.02$  and 0.3 per cent will exceed  $\pm 0.03$ . From Table 18.1, it might be thought that the scanning aperture of  $48\text{ }\mu\text{m}$  should correspond to a magnification of about  $2\frac{1}{2}$  times, but it has been suggested (Stultz and Zweig, 1959) that it represents a magnification of about 12 times. This difference could arise because the better figures for visual resolution given in Table 18.1 refer to detail of high contrast, whereas graininess near the threshold of its visibility is usually of quite low contrast, it might therefore be more appropriate to use the poorer figures for visual resolution given in Table 18.1 for low contrast detail, and if this is done it is seen that a  $48\text{ }\mu\text{m}$  aperture does correspond to a magnification of about 12 times. It can be seen from Table 18.2 that a magnification of 12 times corresponds to the viewing of projected 8 mm and Super 8 film at a distance of about four-fifths from the screen.

Selwyn's theory also predicted that granularity would be proportional to the square-root of the density. For black-and-white silver images of limited grain-size spread in which all grains are fully developed, this square-root relationship holds; but with many combinations of emulsion and developer, the spread of grain-size, and partial development of some grains (especially at high densities), and other effects, often make the granularity increase more slowly with density at medium densities than the square-root relationship would suggest.

When the granularity of negative materials is being considered, it must be remembered that these materials are usually used by printing them on to high-contrast print-films or papers, the granularity of the print will then depend on the optical sharpness of the printing step and on the granularity and gamma of the print-material as well as on the granularity of the negative. Thus a somewhat unsharp printing step will tend to reduce the effects of negative granularity, but a high gamma in the print material will tend to increase them.

## 18.5 Wiener spectra

Consideration of these factors is facilitated by considering the nature of the density-fluctuations more fully. The output from the micro-densitometer in a granularity machine can be analysed by passing the electrical signals through narrow-band frequency filters. If this is done, the power of the variation in the electrical signals can be measured for different frequencies (Doerner, 1962). Since the electrical frequencies correspond to spatial frequencies on the film, the amount of density-fluctuation at different spatial frequencies can be determined. Examples of such measurements, which are known as *Wiener spectra*, are given in Fig. 18.3, in this figure  $P$  is plotted against  $f$ , where  $f$  is the spatial frequency in cycles/mm, and

$$P = \sigma_{df}^2$$

$\sigma_{df}$  being the standard deviation of the density fluctuations in a narrow band of spatial frequencies centred on  $f$ , for the particular area of scanning aperture chosen for use in the micro-densitometer. It is customary to plot the square of  $\sigma_{df}$ , because, when this is done, the total density-fluctuation,  $\sigma_D$ , for all the frequencies, is given by

$$\sigma_D = A^{\frac{1}{2}}$$

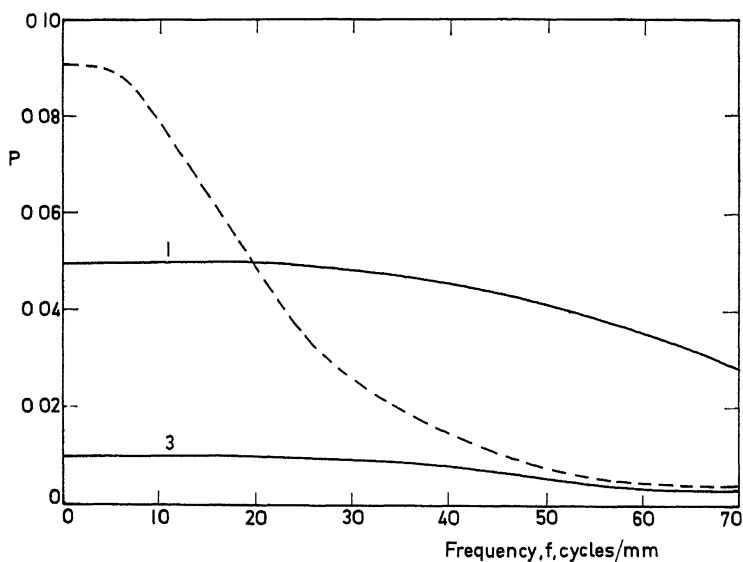


Fig. 18.3 Wiener spectra for a negative film (curve 1), for a print film (curve 3), and for a print made from the negative film on the print film (broken curve). The square,  $P$ , of the standard deviation of the density fluctuations,  $\sigma_{df}$ , in a narrow band of frequencies centred on the frequency,  $f$  is plotted against  $f$ .

where  $A$  is the area under the Wiener spectrum curve. Thus, for a given area of scanning aperture, the r.m.s. granularity is proportional to the square-root of the area under the Wiener-spectrum curve (Rotthaler, 1974)

In Fig. 18.3, curve 1 shows the Wiener spectrum for a negative film, and curve 3 that for a print film. It is clear that both curves are fairly flat apart from curving downwards at the high-frequency end: this reduction at high frequencies is caused by the finite size of the scanning aperture in the granularity machine, and, without this effect, the curves would probably be completely flat (over the range of frequencies normally considered), a result sometimes referred to as 'white noise'. The fact that curve 1 is wholly above curve 3 shows that the negative film has higher density-fluctuations than the print film at all spatial frequencies resolved by the scanning aperture.

The range of frequencies over which  $P$  is gradually reduced to zero depends on the size of the scanning aperture: the smaller the aperture, the more high-frequency response will be retained. Hence, if the square-root of the area under the Wiener-spectrum curve is to be correlated with graininess, it is necessary to choose the area of the scanning aperture so as to make the high-frequency losses occur at the same frequencies as in the eye, with due allowance being made for any magnifications involved. As can be seen from Fig. 18.13, the eye also has reductions in response at low frequencies, and it may be desirable to allow for this by including an electrical filter providing appropriate low-frequency attenuation in the out-put from the granularity machine. Alternatively, by using no low-frequency filter, and by using an extremely small scanning aperture, a Wiener-spectrum having maximum values of  $P$  can be obtained. To correlate such spectra with graininess, it is then necessary to allow for the effects of the eye by suitably weighting the values of  $P$  at different frequencies (using the square of a function which might be similar to that shown in Fig. 18.13) before integrating the area under the curve.

The broken curve in Fig. 18.3 shows the Wiener-spectrum which might be obtained from a print made using the films having the Wiener spectra shown by curves 1 and 3.

If the printing step were perfectly 'sharp', so that it resulted in no loss of information, and if the print-film had a gamma of 1.0, then the values of  $P$  for the print would be simply the sum of those for the two films at each frequency. But it is clear from Fig. 18.3 that, at low frequencies, the value of  $P$  for the print is greater than the sum of the individual values for the two films: this is because the gamma of the print film, being greater than 1.0, results in an increase in the contribution of the negative density-fluctuations to the total. It is also clear from the figure that at high frequencies the value of  $P$  for the print approaches that of the print film alone: this is because the lack of sharpness in the printing-step, and in the print-film, results in the negative density-fluctuations being blurred away.

These effects can be expressed by the equation (Doerner, 1962).

$$P_T = P_3 + P_1 \gamma_3^2 M_2^2 M_3^2$$

where  $P_T$  is the value of  $P$  for the print,  $P_3$  that for the print-material, and  $P_1$  that for the negative film.  $\gamma_3$  is the gamma of the print-material,  $M_2$  is the modulation transfer function (to be described in Sections 18.10 and 18.11) of the optics of the printing step, and  $M_3$  is the photographic modulation transfer function of the print-material. The factors  $M$  are functions of frequency, and they are normally about 1.0 at low frequencies, and gradually decrease to zero as the frequencies become high. They thus allow for the fact that both the printing step and the print material will tend to blur out the negative density-fluctuations to progressively greater degrees as the spatial frequency increases.

If it is required to correlate  $P_T$  with the visual effects of the density fluctuations, and the precaution has not been taken of restricting the scanning-aperture size appropriately and using a suitable low-pass filter, then it is necessary to multiply  $P_T$  by  $W_e^2$ , where  $W_e$  is the suitable weighting function for the eye, due allowance being made for the magnifications involved. If the area under the curve of  $P_T W_e^2$  is  $A_e$  then

$$\sigma_D = A_e^{\frac{1}{2}}$$

For black-and-white silver images,  $\sigma_D$  is proportional to linear magnification,  $m$ , so that we can write

$$\sigma_D = mA_e^{\frac{1}{2}}$$

but for colour images this is not generally true.

Because print-granularity is proportional to  $A_e^{\frac{1}{2}}$  or  $A_e^{\frac{1}{2}}$ , it is clear that it will increase as  $\gamma_3$ , the print-material gamma, increases. The gamma of most print-materials becomes progressively lower as the density level on the print decreases, and this tends to make print-granularity decrease with print-density.

### 18.6 Graininess in prints

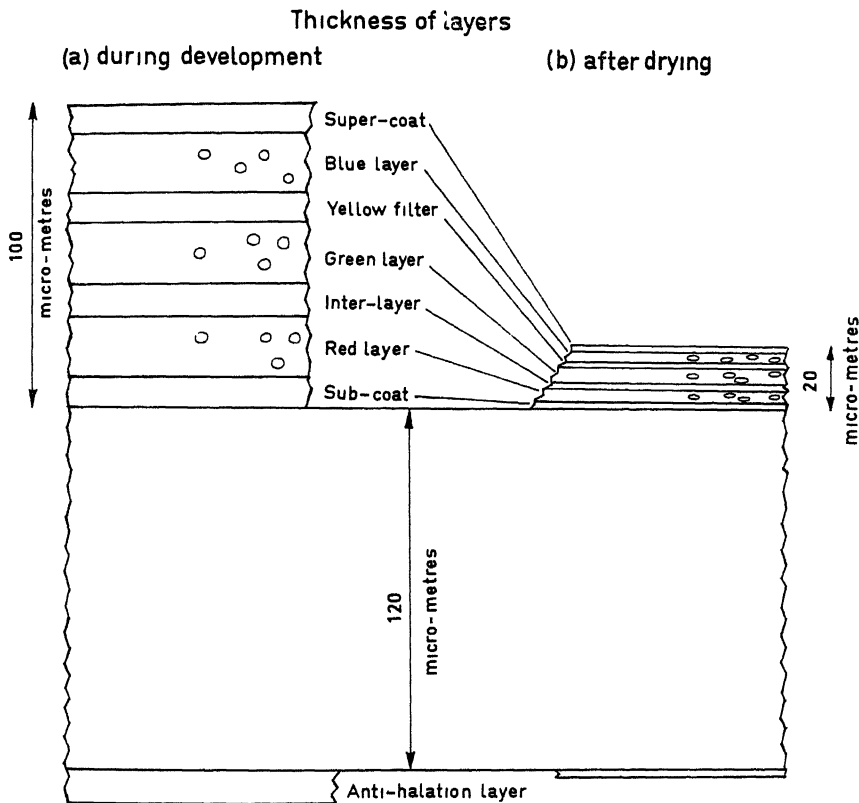
The graininess which is seen in prints depends not only on the print-granularity, but is also markedly affected by the density of the area concerned in the print. For a given print-granularity, as the print-density increases, the graininess generally becomes less and less noticeable, because of the difficulty of seeing into the shadows (Lythgoe, 1932). Thus, print-granularity depends on negative-granularity and on print-material-granularity, it decreases with decreasing sharpness in the printing, and it decreases with decreasing print-material gamma (and hence usually with decreasing print-density), but, for a given print-granularity, graininess decreases as print-density increases. As a result of these conflicting effects, in black-and-white silver negative-positive reflection-print systems, print graininess is usually greatest at a print density of about 0.6, and, as this usually corresponds to a negative density of about 0.8, granularity of silver negative images is often measured at about this density level.

### 18.7 Granularity of colour images

Since colour images are normally derived from black-and-white silver images,

it might be expected that colour granularity would be similar to black-and-white granularity. There are similarities, but there are also a number of important differences.

The individual silver grains of black-and-white images are opaque, and they scatter light as well as absorbing it. The dye-clouds of colour images are partially transparent, and are usually non-scattering. The dye-clouds in the fully processed and dried photographic layer are usually very far from spherical. Although the clouds may be roughly spherical when formed, this takes place in the swollen wet condition of the layer during processing; on drying, the layer shrinks to only about a fifth of its wet thickness and so the dye-clouds become very flattened as shown in Fig 18 4.



*Fig 18 4* Thicknesses of components of a typical multi-layer colour film (a) when swollen during aqueous development (b) after drying. The shrinking which takes place during drying results in dye-clouds which were spherical during development being squashed down to about one-fifth of their thickness after drying.



The total visual graininess is made up of superimposed cyan, magenta, and yellow, grain patterns, and it might therefore be thought that the graininess would appear to consist of fluctuations in both luminance and chromaticity. However, for most applications, films are used near enough the threshold of perceptible graininess for the chromaticity fluctuations to be largely unnoticeable. To see colour differences it is necessary for each of the three types of retinal cone to be represented in each elemental area, to see luminance differences it is only necessary for one of the three types of cone to be represented (or, more precisely, any one of two of the three types, since the short-wavelength cones contribute negligibly to luminosity). Bearing in mind the random distribution of the cones in the retina, this makes the magnification at which luminance differences are visible about 4 times less than that at which chromaticity differences are visible (Hunt, 1967). It has therefore been found that the graininess of colour films correlates well with just luminance fluctuations. These can be measured on the type of equipment shown in Fig. 18.2 with a detector-filter combination whose spectral response duplicates the spectral luminance function of the eye (visual filter in Fig. 18.2), or a composite granularity can be derived by adding together weighted proportions of the cyan, magenta, and yellow, granularities as determined separately through red, green, and blue, filters, which are also indicated in Fig. 18.2 (Ooué, 1960, Zwick, 1963). The proportions combined are usually about 30 per cent for the cyan, 60 per cent for the magenta, and 10 per cent for the yellow, these are very similar to the proportions of red, green, and blue, signal in the luminance signal in colour television (see Section 22.3).

For black-and-white films (as mentioned in Section 18.4) it has been established, both by theory and by experiment, that  $rms$  granularity,  $\sigma_p$ , is proportional to magnification: for colour films this is not always so. This difference is demonstrated in Fig. 18.5 (Zwick, 1963), where a dye image has higher values of  $\sigma_p$  than a silver image at magnifications below 20, but lower values above 20. Furthermore colour films vary from one to another in their  $\sigma_p$ -magnification relationships. Hence, if two colour films are compared for  $rms$  granularity with one scanning aperture and found to be the same, it cannot be assumed that they will also have equal  $rms$  granularities when a scanning aperture of different size is used. Graininess determinations confirm that two colour films may have similar graininess at one magnification, but different graininess at another magnification. This phenomenon is caused by nature of the dye-clouds. For instance, if one film had fairly small but dense dye-clouds, its  $rms$  granularity would fall very quickly at low magnifications, but in another film, in which the dye-cloud tended to be more diffuse and of lower density, the  $rms$  granularity could be smaller than that of the first film at high magnifications, but larger at low magnifications. A consequence of this is that granularity measurements on colour films should ideally be made with scanning apertures appropriate to the magnifications likely to be used with each film.

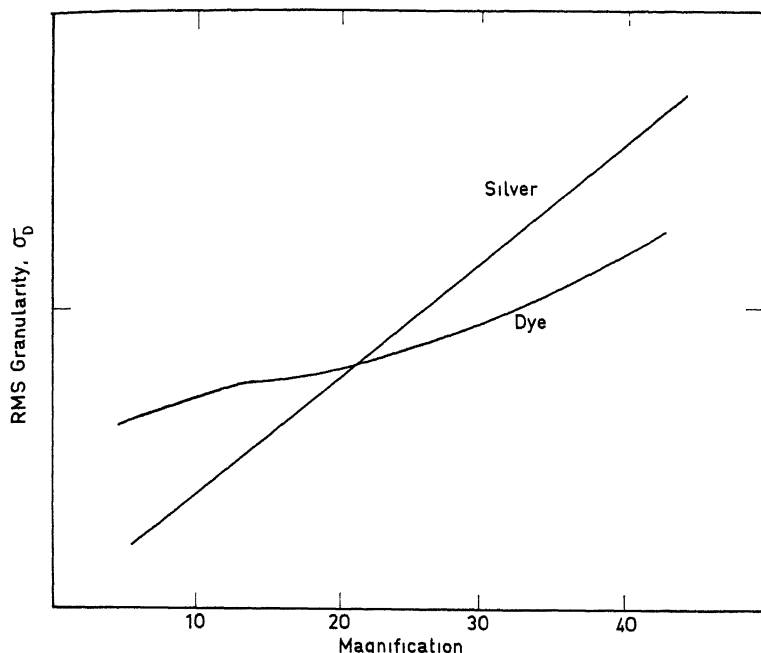
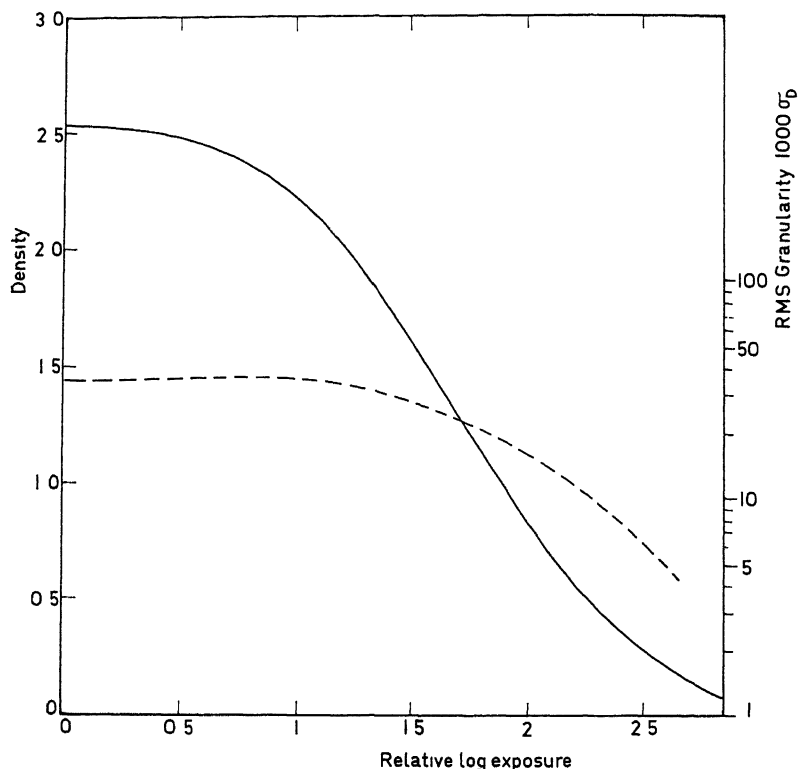


Fig 185. For silver images, the standard deviation of the density fluctuations,  $\sigma_D$ , is proportional to magnification. But for the dye-images used in colour film this may not be so, and different colour films may have  $\sigma_D$ -magnification relationships which differ from one another.

For black-and-white films, granularity increases with density. For colour films this is not always so. At high densities the dye-clouds may merge together so that granularity can decrease. It is therefore important that the granularity of colour films be measured at the density at which graininess is most apparent: for reversal films this is usually between 0.9 and 1.0, and measurements on reversal films are therefore often made at a density of 1.0 (Zwrick, 1972).

In Fig 186 r.m.s. granularity measurements are shown for a colour reversal film (Davies, 1970). It is seen that granularity rises with density up to a maximum of about 2.0 and then remains fairly constant; but, as already explained, the higher granularity at the higher densities is reduced in visibility by the relative darkness of the areas of high density as normally viewed (Lythgoe, 1932), and graininess is usually at a maximum at densities of about 1.0. In this figure the r.m.s. granularity is plotted on a log scale, and this has the advantage of being more nearly visually uniform than a linear scale.

For colour negative films, the graininess produced on prints made from



*Fig. 18.6* Density, log-exposure characteristic (full line), and r.m.s. granularity, log-exposure characteristic (broken line), for a reversal colour film. Granularity reaches a maximum at a density of about 2.0, but maximum graininess usually occurs at a density of about 1.0, because of the visual difficulty of seeing the effects of granularity in dark areas of the picture

them will depend, as in black-and-white systems, on the granularity of the negative film, on the sharpness of the printing step, on the granularity, sharpness, and gamma of the print material, and on the density level at which the negative is printed on the print material. It has been shown that for colour images, as for silver images, if, as is usual, the granularity of the print material is much less than that of the negative film, the granularity of the print increases approximately proportionally with the gamma of the print material (Zwrick, 1965). It has also been shown that an 8 per cent change in gamma causes a 6 per cent change in r.m.s. granularity. This change in granularity corresponds to about one just noticeable difference (j.n.d.) in graininess for critical densities

for uniform fields for typical pictures one j n d corresponds to a change of about 15 per cent in r m s granularity (Zwick, 1973). Since, unlike silver negatives, colour negatives do not have granularities which are simply related to negative-density, it is desirable to measure granularity at various density levels on negative films, and graininess on print materials should be determined from negatives of various densities, such as arise from different levels of camera exposure. The same arguments apply whether the print material is a film or a paper, although different magnifications may be involved in the two cases.

In Fig 18.7 r m s granularity measurements are shown for a colour negative film (and for a black-and-white negative film for comparison), and it is seen that for this particular film the granularity first rises with density, reaches a maximum, and then falls, after which it rises again to reach a second but lower maximum and then falls again (Morris and Wait, 1971). This type of variation of granularity with density is peculiar to colour films one way in

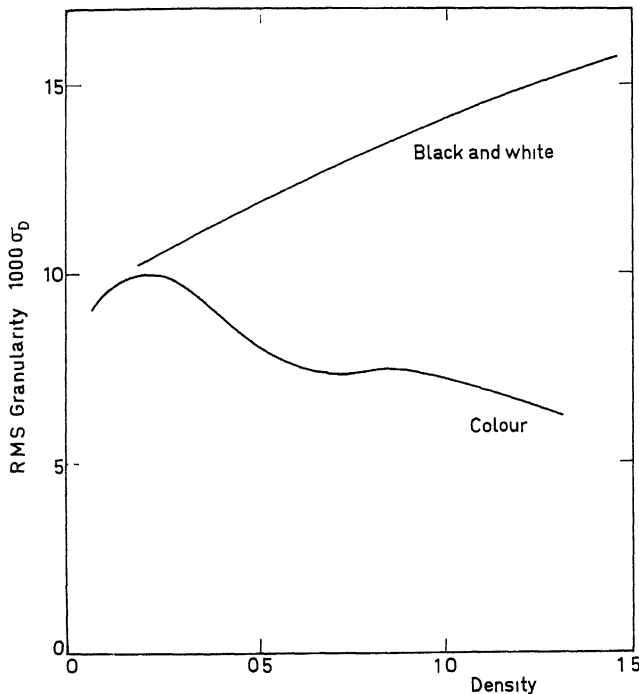


Fig 18.7 R m s granularity characteristics for a colour, and for a black-and-white, negative film. For the colour film granularity rises rapidly at first, and then drops down again, as exposure is increased. With this type of film it is important to avoid under-exposure if minimum graininess is required.

which it can arise is as a result of a layer of a colour film being coated in two parts. It has already been mentioned that one way of obtaining a wide exposure latitude in films is to use emulsions with a wide range of grain sizes. If, however, it could be arranged that all the large fast grains were coated at the top of a layer and all the small slow grains at the bottom, then an increase of speed would be obtained, because the fast grains would receive the light without any of it being absorbed or scattered by grains above them, furthermore, an increase in exposure-latitude would be obtained because the slow grains would be reduced in speed because of absorption and scattering above them. One way of achieving this type of result is to coat the layer in two halves. first a slow, finer-grained emulsion, and then a fast, coarser-grained emulsion on top. If this were done with a black-and-white film, granularity would increase with density rapidly at first, as the fast emulsion was exposed, and then more slowly as the slow emulsion was exposed. But with colour emulsions, if the granularity of the fast emulsion were to decrease at high densities because of the limited amount of coupler available (see Section 18.8), then it would be possible for the granularity to occur as shown in Fig. 18.7. When films of this type are used, it is important to avoid under-exposing, if minimum graininess is required, this is contrary to black-and-white practice where, because granularity increases with negative density, graininess is minimized by giving the minimum satisfactory negative exposure. (See Plate 10, pages 202, 203.)

### 18.8 Reducing granularity of colour systems

Methods of reducing the granularity of colour films have included improvements in the basic speed-grain relationship of the silver-halide emulsions, and also improvements in the granularity of the dye-cloud relative to that of the basic silver-halide. Colour development tends to give images of higher density and gamma than the corresponding silver images, and hence to obtain the required tone reproduction the amount of silver-halide coated has to be reduced. This, however, tends to increase granularity because a given density is now produced by developing fewer centres in a given area. Granularity can be reduced, therefore, if the dye-forming step is made less efficient so that more centres have to be used. This can be done by reducing the amount of coupler available so that not all the oxidized developer can form dye, or by adding a competing coupler, either to the film or to the developer, which couples with some of the oxidized developer and forms a soluble dye which is subsequently removed. Citrazinic acid, for example, can be used for this purpose as a competing coupler in developers (Thirtle and Zwick, 1964). Similar reductions in efficiency can also be made by using developer-inhibitor-releasing (DIR) couplers (see Section 17.11) (Barr, Thirtle, and Vittum, 1969). By these and other methods, the size of the dye clouds can be reduced, and the number of them per unit area for a given density can therefore be increased, and hence the granularity reduced. It has been shown that for colour images, as for silver

images,  $rms$  granularity, for a given size of scanning aperture, is inversely proportional to the square root of the number of image centres (Zwrick, 1965)

When a negative film and a print film are used it is often important to know to what extent each is contributing to the final graininess seen on the screen. With motion-picture films, a useful technique to adopt is to make, in addition to a normal print, a print in which all the frames on the print film are made from one stationary frame of the negative film the negative then contributes a stationary pattern of grain, but all the moving grain, or boiling, must come from the print film The procedure can be further elaborated by having only one of the three layers of the negative film printed as a stationary frame, and in this way the contribution of the cyan, magenta, and yellow, layers of the negative film to graininess can be separately assessed (Zwrick, 1963).

### 18.9 Sharpness

Because light is diffused in photographic layers, it is clear that, as the magnification is increased, some noticeable blurring of edges in pictures must occur, and eventually fine detail will be completely obscured The extent to which this is visible in pictures is usually referred to as *sharpness* (or unsharpness, to be precise) The granular structure of the image can also affect sharpness, but is usually only a minor factor; there are other factors which can be important, however

Thus, if the optical image falling on the photographic material is blurred, the picture will, of course, be unsharp no matter how little the light is diffused in the layer this can arise because of incorrect focusing of the camera or printer, or because of the optical aberrations in the lens, or because of movement of the image during the exposure, or because of the inability of the camera lens to bring objects at different distances all in focus at the same time Another possible cause of unsharpness is diffusion of chemical constituents during processing causing the photographic image to be only diffusely related to the optical image. The sharpness of pictures is an important feature affecting their quality, and must therefore be considered in addition to graininess when assessing image structure (See Plate 16, pages 330, 331.)

### 18.10 Modulation transfer functions

It might be thought that a simple way of measuring sharpness would be to measure the finest pattern of dots or lines that could be resolved Such measurements of *resolving power* are useful in some applications, especially if the contrast of the test object is chosen appropriately, but they do not always correlate well with apparent picture sharpness, a picture with higher resolving power may appear less sharp than another picture with lower resolving power.

A very useful concept when dealing with the sharpness of imaging systems

is the *modulation transfer factor*. This provides a measure of the degree to which a system reduces the contrast of detail of a certain fineness. The modulation transfer factor consists of the ratio of a measure of the contrast in the image to the same measure of contrast in the object, at the fineness of detail considered. The factor usually has a value of about 10 (or 100 per cent) for coarse detail, and zero for detail which is so fine as to be completely undetectable in the image: it is the value of the factor at all the intermediate degrees of fineness which provides the useful measure of sharpness.

To calculate modulation transfer factors, it is necessary to have a means of measuring the contrast in the image relative to that in the object, for various degrees of fineness of detail. This is usually achieved by using *sine-wave test-objects*: in these test-objects, as shown in Fig. 18.8, the luminance,  $L$ , varies sinusoidally along its length (that is, variations in  $L$  are proportional to  $\sin x$  where  $x$  is the distance along the test object), the frequency of the sinusoidal variation is usually altered in steps along the object, so as to provide areas having patterns with various fineness of detail (Lamberts, 1963).

The measure of contrast,  $C$ , used for both the test object and for the image is usually

$$C = \frac{L_{\text{MAX}} - L_{\text{MIN}}}{L_{\text{MAX}} + L_{\text{MIN}}}$$

where  $L_{\text{MAX}}$  and  $L_{\text{MIN}}$  are the maximum and minimum values of  $L$  in the object or image. If, at some frequency on the sine-wave test object, the values of  $C$  are  $C_0$  for the object, and  $C_i$  for the image, then the modulation transfer factor is given by the ratio  $C_i/C_0$ . The way in which the modulation transfer factor varies with the frequency of the sinusoidal pattern is the *modulation*

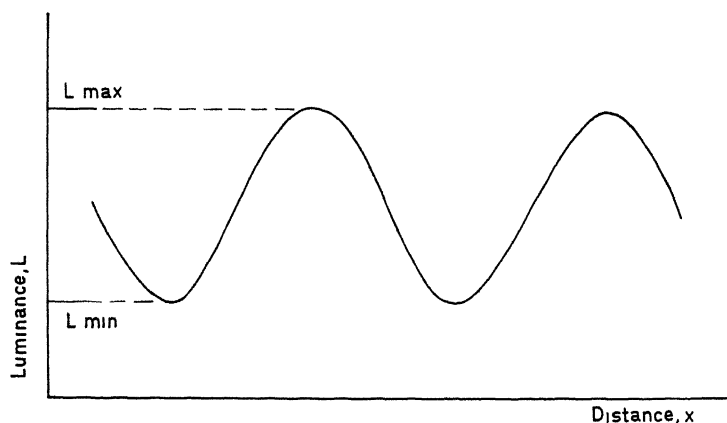


Fig. 18.8 Distribution of luminance,  $L$ , along the length,  $x$ , of a sinusoidal test object of amplitude  $L_{\text{MAX}} - L_{\text{MIN}}$ . The variations in  $L$  are proportional to  $\sin x$ .

transfer function (MTF), and this is usually plotted as a graph, as shown in Fig 18 9, with frequency as abscissa and modulation transfer factor as ordinate. It is seen that in this case, which refers to the on-axis performance of a lens, contrast is reduced to 50 per cent at 50 cycles/mm and to 20 per cent at 100 cycles/mm.

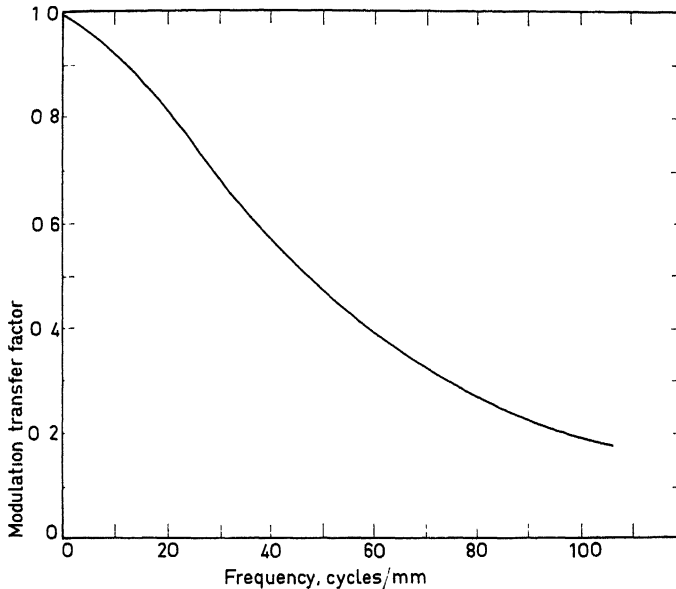
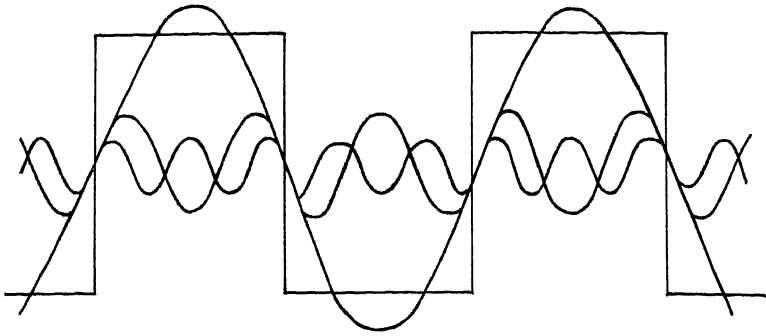


Fig 18 9 The modulation transfer function (MTF) of a lens. Contrast is reduced to 50 per cent at 50 cycles/mm and to 20 per cent at 100 cycles/mm

There are three reasons why test objects are used which have a sinusoidal distribution of luminance variation along their length. First, it has been shown that a sinusoidal distribution of light remains sinusoidal (even though the amplitude may change) after imagery, regardless of the characteristics of the image-forming system (This is only true in *linear* systems, which are systems in which the output signal is proportional to the input signal, if a non-linear stage is involved, as can occur if the light is transduced into electrical signals, as in television, or into silver or dye deposits, as in photography, then distortions from the sinusoidal distribution occur: the effects of this will be discussed in Section 18 11) Secondly, any other distribution of light can always be made up of a collection of sinusoidal distributions of appropriate frequencies and amplitudes. An example of the way in which a square-wave distribution can be synthesized in this way is shown in Fig 18 10 (Selwyn, 1959) Thirdly, when





*Fig 18 10* Showing how a square-wave distribution of light can be approximated by a series of superimposed sine waves whose amplitudes are added together Only the fundamental frequency, and the first two harmonics are shown, perfect re-constitution of the square wave requires an infinite series of harmonics

a sinusoidal image passes through several image-forming systems, the overall modulation transfer factor at any frequency is equal to the product of the individual modulation transfer factors of the various stages of the system: hence the overall modulation transfer function can be obtained by taking individual functions and calculating the products at every frequency (but, again, this is only true if all of the components of the system are linear)

Fig 18 11 shows the on-axis modulation transfer functions for two lenses, and illustrates how resolving power and sharpness might fail to correlate. Lens B has the greater resolving power, in that it shows higher resolution at all frequencies above about 60 cycles/mm But lens A, although having a lower MTF at high frequencies, has a higher MTF at frequencies up to about 60 cycles/mm Hence, in an application where other factors (such as diffusion in photographic layers or the limit of visual acuity) result in all information above 60 cycles/mm being totally lost, lens B would show the poorer sharpness. Of course, a full evaluation of two lenses would require their MTF's to be compared at various positions in their fields as well as on-axis.

### 18.11 Photographic modulation transfer functions

As already mentioned, when the light is transduced into electrical signals as in television, or into silver or dye deposits as in photography, non-linear processes can occur, in this case, a sine-wave in-put no longer results in a pure sine-wave out-put of the same frequency: harmonic frequencies are also generated

The scattering of light within a photographic emulsion layer is a linear process, and hence the MTF of the diffusing properties of such a layer can be determined by evaluating the ratio

$$C_1 = \frac{E_{\text{MAX}} - E_{\text{MIN}}}{E_{\text{MAX}} + E_{\text{MIN}}}$$

for different frequencies, where  $E$  refers to the exposure within the film. The values of  $E$  have to be determined by developing the film, measuring the densities produced, and using a  $D-\log E$  curve of the film to derive  $E$ . This is a strictly valid procedure only if the  $D-\log E$  curve used is appropriate for all the frequencies considered: this is only the case if the photographic processing acts equally on all exposures irrespective of their spatial frequency (there being no *adjacency effects* or *edge effects* see Section 18.14). In such cases the MTF of the diffusing properties of a photographic material can be determined and the results are independent of level of exposure and degree of development. The exposure is normally made using a lens, and hence the photographic record results from the combined MTFs of the lens and the photographic diffusion: the MTF of the photographic diffusion alone can be obtained by dividing the combined result, at each frequency, by the MTF of the lens alone.

If, however, the degree or manner of development is affected by the spatial frequency of the exposure, then, to determine  $E$ , different  $D-\log E$

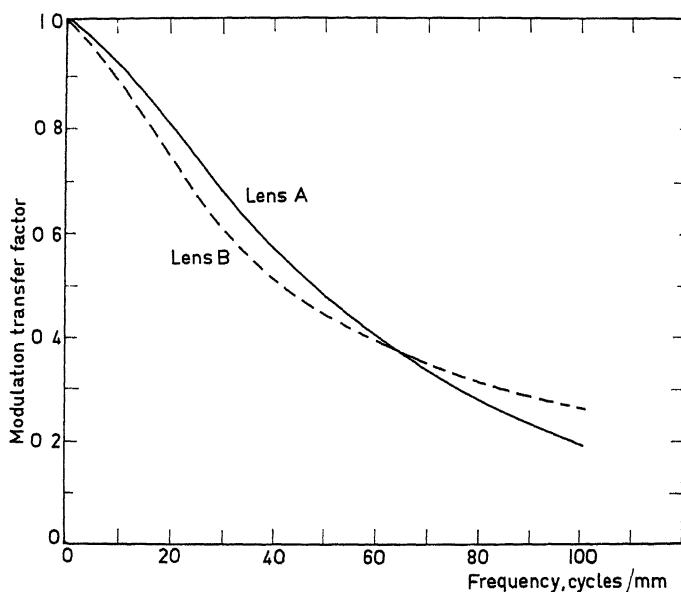


Fig. 18.11 Modulation transfer functions of two lenses (measured on their axes). Lens B has the higher on-axis resolving power, but lens A would give sharper on-axis pictures in systems in which all frequencies above 60 cycles/mm were ineffective.

curves should be used for each frequency but this complication is not usually included, a single  $D-\log E$  curve being commonly used. In this case, we obtain what we may call the *photographic modulation transfer factor*,  $C_e/C_0$ , where  $C_e$ , the effective photographic contrast, is given by

$$C_e = \frac{E'_{\text{MAX}} - E'_{\text{MIN}}}{E'_{\text{MAX}} + E'_{\text{MIN}}}$$

where  $E'$  is the effective exposure obtained by using the single  $D-\log E$  curve. The use of a  $D-\log E$  curve which is different from the true one, for any frequency, generally introduces non-linearity into the system because a change in curve shape or gamma usually occurs. The calculated values of  $E'$  do not then correspond to a pure sine wave. But curves of photographic modulation transfer factor, which we may call *photographic modulation transfer functions*, or *photographic MTF*, based as they are on the effective exposure,  $E'$ , include the effects of photographic processing, and this is useful in assessing the performance of a photographic material as a recording medium, particularly when adjacency effects occur.

In Fig. 18.12 several photographic MTF curves are shown. It is clear that one of these curves has values of photographic MTF which are greater than 1.0 (100 per cent) at low spatial frequencies: this is caused by adjacency effects in the processing. Such adjacency effects result in spatially-varying images being recorded with higher contrasts than is the case for the relatively large uniform areas used in measuring the  $D-\log E$  curve. Adjacency effects can occur at high, as well as at low, spatial frequencies: they are certainly not confined to frequencies for which the photographic MTF is greater than 1.0, and they may in fact represent a larger proportion of the response at higher frequencies (but this is not revealed by the photographic MTF curves).

When photographic MTF curves have values significantly less than 1.0 at very low spatial frequencies (as can be seen, for example, at the left-hand end of curve P in Fig. 18.12), this is likely to be caused by light reflected from the base of the photographic material over relatively large distances, a phenomenon known as *halation*: it is the function of anti-halation layers (see Sections 17.9 and 18.14) to reduce halation as much as possible.

When one film is printed on to another, it is useful to know how the photographic MTFs of the individual films combine into a single photographic MTF of the system as a whole. If the photographic materials behaved linearly, then their MTFs could be combined by multiplying together at each frequency the factors for each film and printing-step involved. But we have already seen that adjacency effects introduce non-linearities into photographic MTF curves as normally measured, and considerable non-linearity may also arise at the printing stage: this is because the input to the second film is based on the transmittance of the first film, the gamma of which is frequently very different from 1.0, especially in the case of negatives. (Even if a negative has

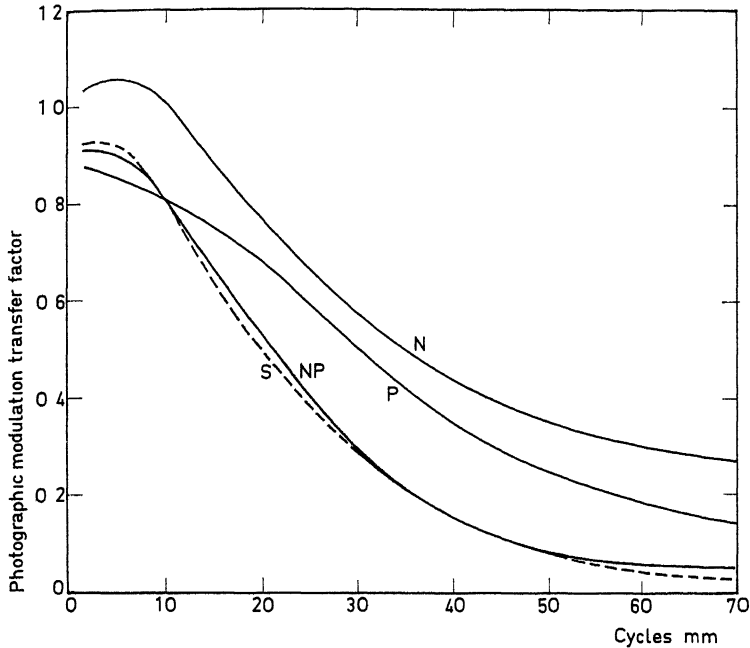


Fig 18.12 Photographic modulation transfer functions for two black-and-white films N, for a negative film, P, for a print film, NP, for the cascaded combination of N and P (that is, the products of the individual values of curves N and P at each frequency) Curve S shows the print-through photographic MTF for the system comprising film N contact-printed on to film P Curve S was obtained by measuring the density fluctuations in the print film, P, for patches printed on it from recordings of sinusoidal patches of various frequencies exposed on the negative film, N, a  $D-\log E$  curve representative of the system for large uniform areas was used to derive the effective exposure levels on the negative corresponding to the density fluctuations in the print film, the ratio of the contrast of these effective exposure levels to the contrast of the pattern of light falling on the negative film during exposure, is plotted as the photographic modulation transfer function,  $s$ , of the system

a gamma of 1.0, it is actually *minus* 1.0, so that its out-put is proportional, not to the in-put, but to the reciprocal of the in-put )

It has been found in practice, however, that, in spite of these non-linearities, if the photographic MTFs of the individual films are cascaded, using simple multiplication of the individual factors at each frequency, then the results can agree reasonably well with a composite photographic MTF determined experimentally. The composite MTF is obtained by measuring, at each frequency, the density fluctuations of the final photographic image, and, using

a composite  $D-\log E$  curve for the whole photographic system (sometimes referred to as a *print-through* curve), obtaining corresponding effective exposures,  $E'$ , and thence  $C_e$ , for comparison with  $C_0$ . The agreement between such photographic print-through MTFs and cascaded individual photographic MTFs is best if the MTF of the printing stage is not appreciably inferior to that of the combined system preceding this stage, and if the gamma of the negative stage is low and that of the positive is high (which is usually the case in practice). In Fig 18 12, curve N represents the photographic MTF of a negative film, curve P that of a print film, curve NP that of curves N and P cascaded together, and curve S shows the print-through photographic MTF for the system comprising film N contact-printed on to film P (using a print-through  $D-\log E$  curve). The agreement between curves NP and S is seen to be reasonably good (Lamberts, 1961) this suggests that the MTF of the contact printing step was nearly 1.0 at all the frequencies involved and that the effects of non-linearities were small.

Photographic print-through MTFs have been used to compare different combinations of colour photographic films, including colour negative, reversal, internegative, intermediate, reversal intermediate, and print films, in various combinations (Norris, 1971). When, instead of using contact-printing, the print is made by employing a lens to form an image of the negative on the print material, a technique known as *optical* printing, then the MTF of the printing-lens must be included in calculating cascaded photographic MTFs.

### 18.12 Acutance

Overall assessments of sharpness are sometimes made in terms of the areas under photographic MTF curves of the type shown in Fig 18 12. One such measure is *system modulation transfer acutance*, or *SMT acutance* (Crane, 1964). In making such assessments, allowance has to be made for the fact that the human eye, as shown in Fig 18 13, has a maximum response at about 3 cycles/degree (corresponding to about 10 cycles/mm on the retina or about 0.75 cycles/mm at 250 mm viewing distance), with lower responses at both higher and lower frequencies (Schade, 1956; DePalma, and Lowry, 1962). The empirical formula for SMT acutance derived by Crane is as follows

$$120-25 \log (C_1 + C_2 + C_3 + \dots C_n)$$

where

$$C_1 = (200 m_1/a_1)^2, C_2 = (200 m_2/a_2)^2, \text{ etc },$$

and  $a_1$  is the area (in units of  $\text{mm}^{-1}$ ) under the MTF curve for the first element of the system,  $a_2$  for the second element, etc., and  $m_1, m_2$ , etc., are the magnifications of each element, calculated as the ratios of the image width on the observer's retina to the image width in the element concerned. The constants in the formula were chosen so that one unit in SMT acutance corresponds to

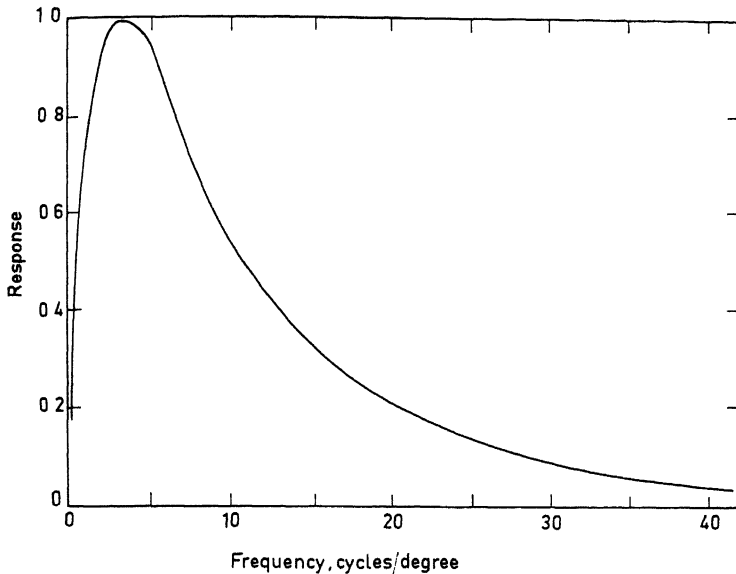


Fig 18 13 The modulation transfer function of the human eye

a just-perceptible difference in sharpness, and values over 90 represent 'good' sharpness, and values over 80 'fair' sharpness. A complete system can consist of many elements such as: camera, negative film, first printer, first intermediate film, second printer, second intermediate film, third printer, print film, projector, screen and observer—eleven stages in all, each with its own value of  $C$  to be included in the formula.

Although SMT acutance gives useful results, better correlations with subjective judgments of sharpness can be obtained, particularly when systems include films having considerable chemical adjacency effects, by using the area under a single photographic MTF curve representing the whole system: such single curves are obtained either by direct measurement, using a  $D - \log E$  print-through curve for the whole system, or by cascading the photographic MTF curves of all the stages by evaluating the products at each frequency (Gendron, 1973). This *cascaded modulation transfer acutance*, or *CMT acutance*, is then given by:

$$111 - 21 \log (200/a_s)^2$$

where  $a_s$  is the area under the cascaded photographic MTF curve for the system. Care has to be taken to cascade the curves using a frequency scale for each stage which correctly allows for changes in magnification.

### 18.13 Sharpness of colour images

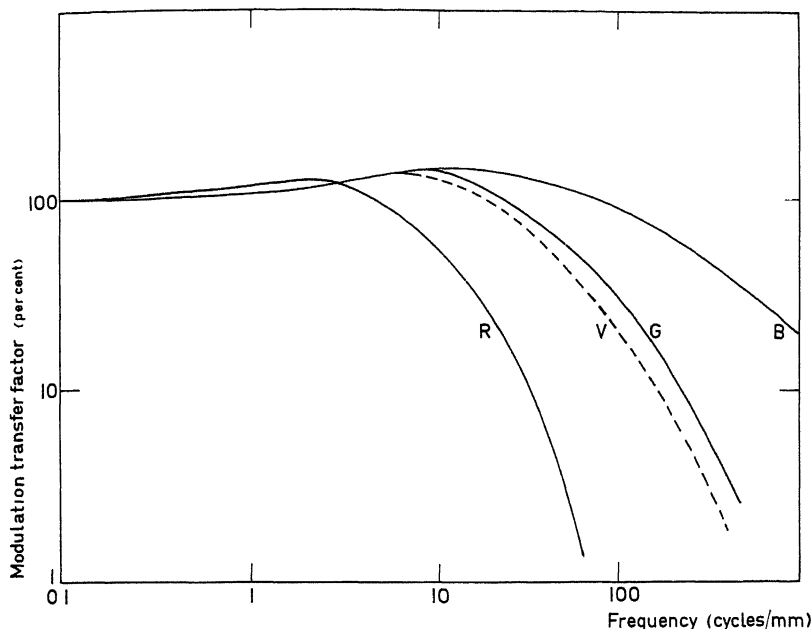
As has already been mentioned, sharpness can be lost by light being diffused in photographic emulsion layers. In the visible part of the spectrum, light is not heavily absorbed by the silver halide grains, and therefore the image is not usually concentrated at the top of an emulsion layer. (Even when absorbing dyes are added, as in some print films, which will be discussed in Section 18 14, the exposure tends to be fairly uniform throughout the layer, because it is typically only about five grains thick.) In fine-grain emulsions light is diffused by diffraction and by Rayleigh scattering (the particles being smaller than the wavelength of light and scattering blue light much more than red light), in medium-grain, and in coarse-grain emulsions the light is diffused by Mie scattering (the particles being of size similar to the wavelength of light) and by reflection and refraction by the grains. The effects of greater scattering of blue light in a layer can be off-set if it is absorbed more heavily than red light. In multi-layer colour materials there is an inevitable tendency for the image in the top layer to be the sharpest, and that in the bottom layer to be the least sharp, because of the diffusing effects of the upper layers on the light as it passes through them, the upper layers of such materials are therefore made with as low a turbidity as possible. In spite of this, in a material of conventional layer order (yellow at the top, cyan at the bottom) there is a tendency for the yellow image to be sharper than the magenta or cyan images, so that a narrow white line on a dark background may tend to be reproduced bluish.

When photographic MTFs are measured for colour films it is found that the results show the consequences of these diffusing processes, this can be seen from Fig 18 14, where the top, yellow, layer has the highest photographic MTF, and the bottom, cyan, layer has the lowest (except at low frequencies).

In Fig 18 14, log scales are used for both photographic MTF and for spatial frequency. The advantage of using a log scale for photographic MTF is that it is more nearly visually uniform than a linear scale. The advantage of using a log scale for frequency is that it tends to emphasize the low frequencies at which the eye has maximum response, at the expense of the high frequencies at which the eye has minimum response, however, it does not allow for the fact that the eye also has a low response at very low frequencies (see Fig 18.13).

### 18.14 Increasing sharpness of colour films

Because the sharpnesses of the images in the different layers of colour films are unequal, it is sometimes possible to improve the overall sharpness by using an unconventional layer order. It is for this reason that in some colour print-films (where use can be made of the slower chloride or chloro-bromide emulsions with their natural sensitivities shifted towards the ultra-violet, instead of being in the blue part of the spectrum) the magenta layer is coated on top and the yellow layer at the bottom (as mentioned in Section 12 11). Since the contributions of the photographic MTF of the individual layers to the overall photo-



*Fig 18 14* Photographic modulation transfer functions (expressed as a percentage and plotted on a log scale) for a multi-layer colour film as measured with a red (R), a green (G), a blue (B) and a visual (V) filter, the latter designed to give the micro-densitometer a spectral response equal to that of visual luminance. It is seen that the blue-filter photographic MTF, affected mainly by the top, yellow-image layer, is the sharpest, and that the red-filter photographic MTF, affected mainly by the bottom, cyan-image, layer, is the least sharp; the green-filter photographic MTF, affected mainly by the middle, magenta-image, layer, has intermediate sharpness, and its photographic MTF is similar to that of the photographic MTF obtained with the filter (V) simulating the visual luminance response. Note that the frequency is also plotted on a log scale.

graphic MTF is usually 60 per cent or 70 per cent from the magenta image, and only 20 to 30 per cent from the cyan, and about 10 per cent from the yellow, it is clearly preferable to have the magenta image sharpest, and the yellow least sharp.

Several other methods have been used for increasing the photographic modulation transfer factors in colour films. First, there has been a tendency for the individual layers in colour films to become much thinner. The total coated dry thickness of a colour film (which may have as many as 10 or more layers) may now be only about 20  $\mu\text{m}$  (Meyer, 1965; Engel, 1968), as indicated in Fig 18 4, whereas in the 1940s the total coated dry thickness was typically twice as great (Thirtle and Zwick, 1964). Clearly the thinner the layers, the sharper the picture is likely to be, especially in the lower layers.



Secondly, in print films and papers, where photographic speed is not likely to be very important, each layer may have a dye incorporated in it (or in an adjacent interlayer) which absorbs light of the colour to which the layer is sensitive thus a green-sensitive layer would have a magenta dye present, a red-sensitive layer, a cyan dye, and a blue-sensitive layer, a yellow dye. The presence of these absorbing dyes reduces the intensity of light travelling sideways in the layers and hence improves sharpness (Hanson and Kinsner, 1953, Bello, Groet, Hanson, Osborne, and Zwick, 1957, Davies, 1970).

Thirdly, unsharpness can be caused during colour development by the sideways migration of oxidized-developer or long-lived intermediates of the development reaction. This has to be minimized by chemical means. If chemical migration takes place vertically from one layer to another, colour contamination (formation of dye of the wrong colour) can occur, this is often minimized by using suitable compounds in inter-layers between the image forming layers (Thirtle and Zwick, 1964).

The promotion of *adjacency effects* or *edge effects* is a fourth and very important way of improving sharpness and enables some small detail to be reproduced at contrasts which are actually higher than that of course detail, in this way photographic modulation transfer factors greater than 100 per cent can be achieved, and instances of this can be seen in Fig 18 14. Edge effects can occur as a result of development products being able to escape sideways when the area being developed is near an area not being developed, that is, near an edge. The result is that the density can rise near an edge because the development products cause less restraint on the development. Conversely the density can fall on the lower-development side of the edge, as a result of the products of development which have migrated into it causing less development than normal. Fig 18.15 shows examples of micro-densitometric traces across images of edges in developed film samples for lines of various widths. It is seen that lobes or 'ears' of increased and decreased density at the edges occur with the broad lines, and for narrow lines the lobes merge to form a line of higher density. Development products can also migrate from one layer to another, producing further concentration gradients at image boundaries, thus increasing the magnitude of edge effects and improving sharpness further.

Developer inhibitor releasing (DIR) couplers (see Section 17 11) provide a particularly efficient mechanism for producing edge effects. Since the inhibitor is released from these compounds when they dye-couple during colour development processes, controlled amounts of development inhibitors diffuse away from development sites to inhibit development adjacent to these sites. Thus a concentration gradient of inhibitor is available at a development edge to allow increased development at the edge of a strongly developing area, relative to its centre, and to restrict development on the less strongly developing side of the edge, relative to development farther from that boundary (Barr, Thirtle, and Vittum, 1969).

A fifth way in which sharpness is sometimes improved is for a colour film

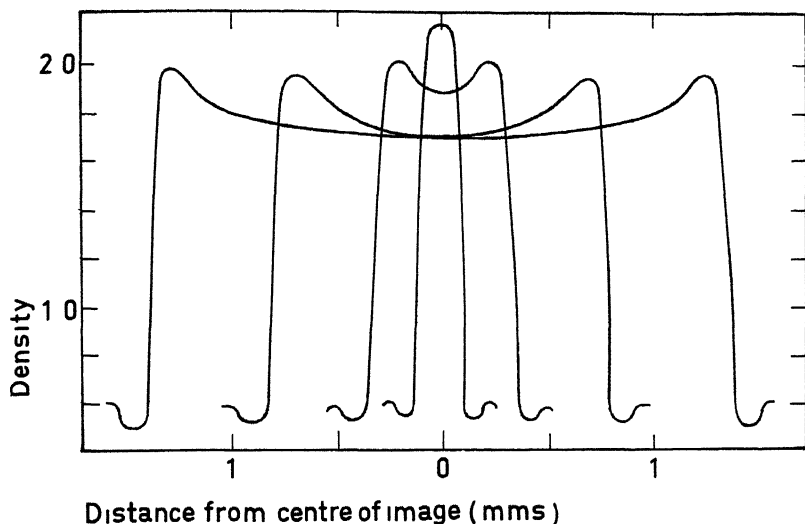


Fig 18.15. Micro-densitometer traces (density plotted against distance along the image) for a series of lines of different width. For thick lines, lobes of extra, and reduced, density appear near the edges, for thin lines the lobes of extra density merge together to give lines of increased density.

to be physically distorted during processing, perhaps by differential tanning of the gelatin in image and non-image areas, so as to produce a relief image on its surface. This can result in improved sharpness when the film is viewed by means of specular light, as in projection. For this reason, the evaluation of the sharpness of films in which this effect occurs should always be undertaken with an optical system having similar geometry to that which is used with the film in normal practice, even though the dye images themselves may be non-scattering. Sometimes the surface relief effect is caused in the bleaching step in a process, especially when the bleaching agents used are dichromates, ferricyanide bleaches usually give little or no relief image. If the relief image is too large, unpleasant halo effects can result (Bello and Zwick, 1959), and if tanning around individual grains takes place the granularity may be increased (Zwick, 1962).

If a film has no relief image and has a very smooth surface, *Newton's rings* (circular patterns of interference colours) may be formed if the film is printed by contact on to another smooth film: this can be avoided by coating one of the films with a roughening agent, or by printing with a thin film of a liquid (having the same refractive index as gelatin) between the two films (Zwick, 1962); this latter technique is known as *liquid-gate printing*, and it also has other

advantages, such as reduction in the visibility of dust or dirt in the printing gate (Stott, Cummins, and Breton, 1957, Turner, Grant, and Breton, 1957)

A sixth method of increasing sharpness, which is also used in black-and-white films, is the incorporation of an *anti-halation layer* to absorb light reflected from the bottom surface of the film base. This can either be a thin *backing-layer* (so called because it is coated on the back of the film) containing dyes or a pigment such as carbon, or a layer of silver coated between the bottom image layer and the base, in either case the absorption provided has to be removed during processing, or the film will appear unpleasantly dark (see Sections 17 9 and 18 11) (See Plate 10, pages 202, 203 )

A final factor which may affect sharpness, if the picture is being projected, is the screen. A smooth matte-white painted screen is not likely to result in any loss in sharpness, but beaded, grained, or lenticular screens, if viewed too closely, could result in sharpness being lost.

See Plate 13, pages 266, 267, for an example of the remarkable sharpness achieved in a modern colour film.

### 18.15 Mottle on papers

When colour papers are used, the roughness of the surface of the paper support may cause the image to be slightly mottled. Since a mottling of the yellow image is much less visible than of the cyan or magenta images, it can be advantageous in colour papers to coat the yellow layer next to the support instead of the cyan layer (as is customary with films) (See Plate 10, pages 202, 203 )

### 18.16 Image structure in transfer systems

Colour photographic systems in which the image is at some stage transferred from one layer to another (as, for instance, in the Kodak Dye Transfer and the Polacolor processes) may result in images of very low or zero granularity, as a result of sideways spreading of the dye clouds during the transfer step. Unfortunately, however, the sideways diffusion also reduces sharpness, and such systems may be restricted to situations where no magnification is involved, such as normal viewing of reflection prints, unless special precautions are taken.

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PART THREE  
COLOUR TELEVISION



## CHAPTER 19

# The Transmission of Colour Television Signals

1 Introduction - 2. Band-width - 3 Interlacing - 4. Single side-band transmission - 5 The field sequential system - 6. Dot-interlacing - 7 Blue-saving - 8 Band-saving - 9. Colour-difference signals - 10 Band-sharing - 11 The effect of band-sharing on monochrome receivers - 12 Carrier-sharing - 13 The effects of signal processing on colour reproduction - 14 Gamma correction - 15 Two-signal colour television

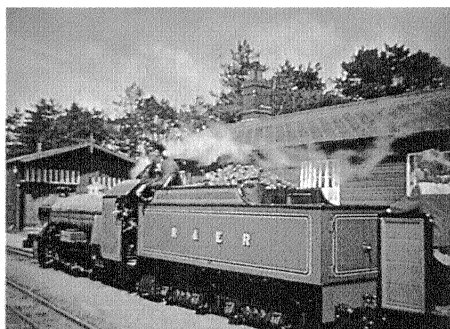
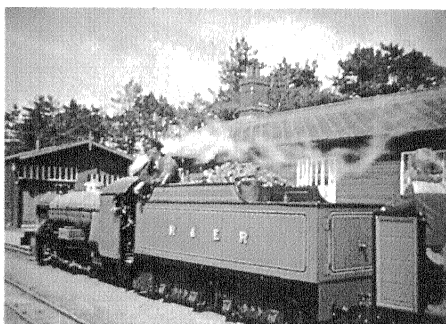
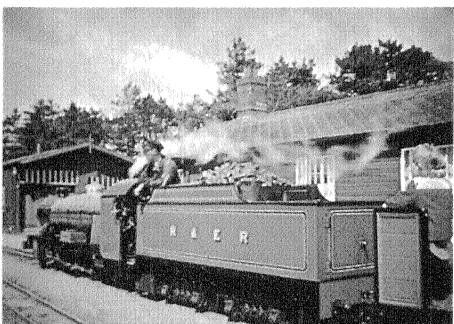
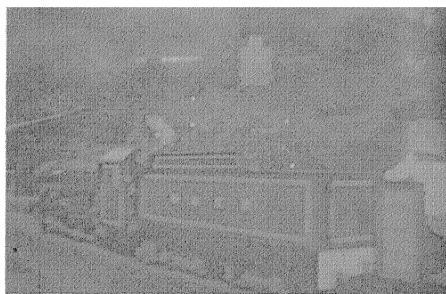
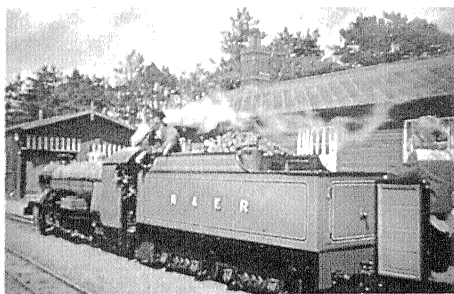
### 19.1 Introduction

THE transmission of colour television signals presents some interesting problems the principles upon which some solutions have been found will be discussed in this chapter. A more detailed discussion of particular systems of transmission is given in Chapter 22; Chapters 20 and 21 deal with cameras and display-devices for colour television, Chapter 23, with the use of colour film in colour television, and Chapter 24, with video-cassettes.

### 19.2 Band-width

It will be appreciated that, just as two powerful sound radio stations cannot be received without interference unless their frequencies (or wavelengths) are adequately separated, in a similar way each television station must have its own adequate frequency space, or *band-width* as it is usually termed. However, the radio spectrum is a limited one, and television has to be fitted in to the existing demands made upon it by sound radio, radio telephony and telegraphy, police and military radio communications, shipping and aircraft signals, radar, etc. Now television, by its very nature, requires far more band-width than is required for transmitting sound, and the problem of finding adequate room for each station is much more acute. In *colour* television it is necessary to transmit, not one picture, but three if this were done in such a way as to take three times as much band-width as is used for monochrome television





*Plate 21*

A colour television receiver displaying various P.A.L. signals (see Sections 22.6 and 22.8): *top left*, the luminance signal only; *top right*, the  $E_R' - E_Y'$  and  $E_B' - E_Y'$  chrominance signals only; *upper left*, the  $E_R' - E_Y'$  signal only; *upper right*, the  $E_B' - E_Y'$  signal only; *lower left*, the luminance and  $E_R' - E_Y'$  signals only; *lower right*, the luminance and  $E_B' - E_Y'$  signals only; *bottom*, the complete luminance and chrominance signals together. (When the luminance signal was absent, a uniform luminance was displayed so that the chrominance signals could be seen). The chrominance signals have about a quarter the band-width of the luminance signal, but the consequent loss of colour resolution is only noticeable when the luminance signal is absent (see Section 19.8). Colour transparencies by courtesy of the Independent Broadcasting Authority. Reproduced on a Crosfield Magnascan scanner.

reduction in the resolution from half the number of lines to about three-quarters of that number (that is three-eighths of the total number of lines); this factor of about three-quarters is known as the *Kell factor*. Hence the maximum frequency actually used in this system is generally only about 4 MHz (Jesty, 1957)

It is clear, from the above, that television systems are required to transmit very much higher frequencies than ordinary sound radio systems; and since the modulating frequency can be as high as about 5 MHz, the carrier frequencies have to be not less than about 50 MHz, corresponding to a wavelength of about 6 metres. (Incidentally, it is for this reason that, whereas sound-radio signals can be transmitted round the earth's surface, television signals are limited to rather less than a 100-mile radius at ground level, because signals of frequencies in the 50 MHz range are not appreciably diffracted or reflected by the ionosphere in the upper atmosphere, and therefore can only be received satisfactorily within the transmitting station's horizon, or via a satellite relay station.) Typical carrier frequencies are given in Table 19.1 (to be found at the end of this chapter).

A carrier wave of 50 MHz modulated at frequencies up to 5 MHz will produce some energy over the frequency range 45 to 55 MHz (corresponding to a wavelength range of 6.7 to 5.5 metres). The more detail required in a television picture, the greater will be the band-width of the signal, and the greater will be the amount of frequency or wavelength space required to accommodate it. In fact the calculation shows that the maximum modulating frequency increases in proportion to the square of the number of lines in the picture; it is also proportional to the number of pictures per second.

The 525 line, 30 pictures per second, system is that which has been adopted in the U.S.A. In Great Britain a 405 line, 25 pictures per second, system using about 3 MHz maximum modulating frequency was employed exclusively until 1964, when a 625 line, 25 pictures per second, system using about  $5\frac{1}{2}$  MHz maximum modulating frequency was introduced in addition, this 625 line system has been adopted as standard for Europe, and is the system used in Europe for colour.

### 19.3 Interlacing

The range of modulating frequencies required in these systems would in fact be higher still, but for the use of a technique known as *interlacing*. If the number of individual pictures per second composing the display is too low, an unpleasant flickering is apparent. Although about 25 pictures per second are used in photographic motion pictures, it is usually arranged for the light to be interrupted by a shutter once during the projection of each picture as well as between successive pictures, so that the light flickers at about 50 times per second, and this is not very noticeable. In television, however, interruption of the electron beam during the scanning of a picture would result only in the dis-

appearance of the part of the picture being scanned at the time, and interruption of the light emitted by the fluorescent powder on the tube would produce variations in luminance over the area of the picture because the interruption would occur at different points in the time-cycle of the after-glow of the phosphor at different parts of the picture

But 25 to 30 pictures per second is too low a frequency for flicker to be avoided and hence some means of increasing the frequency is required. To transmit twice the number of pictures per second would require twice as much band-width, but by using interlacing, the apparent flicker frequency is doubled without any increase in band-width being necessary. In an interlaced picture the electron beam first produces all the odd lines of the picture, the first, the third, the fifth etc., and then adds the even lines in between them. The parts of the picture composed by all the even or all the odd lines are called *fields*. Thus, by means of interlacing, a 25-pictures-per-second system involves 50 fields per second and, although each field contains only half the total number of picture lines, 50 fields per second are almost as good as 50 pictures per second, as far as absence of flicker is concerned. Flicker becomes more noticeable as the luminance of the picture is increased, and one advantage of the 30-pictures-per-second (60-fields-per-second) systems over the 25-pictures-per-second (50-fields-per-second) systems is that higher picture luminances can be used without flicker being unpleasantly noticeable. Interlacing is already used in monochrome television so that its use in colour television does not give a further band-width advantage.

#### 19.4 Single side-band transmission

Another method of reducing the amount of band-width required is to transmit only those frequencies which are equal to or *higher* than that of the carrier wave, the frequencies below the carrier frequency are exactly similar to those above, and to transmit both these *side-bands* of frequency is therefore unnecessary, since either side-band carries all the information. Consequently most television stations filter out most of the frequencies below (or above) the carrier frequency, and transmit only one of the side bands, a technique known as *single* (or *asymmetric* or *vestigial*) *side-band transmission*. Hence the band-widths required are approximately equal to the maximum modulating frequency, and not to twice that value as indicated in Section 19.2

Single side-band transmission is already used in monochrome television so that its use in colour television does not give a further band-width advantage.

#### 19.5 The field sequential system

The simplest colour television system is the field sequential system, in which red, green, and blue filters rotate in front of a single colour television camera, and similar filters rotate in synchronism over the viewing tube of the receiving set. Unfortunately, however, there are three reasons why such a system cannot

### 19.6 Dot-interlacing

In an attempt to reduce total band-width and yet still be able to transmit three-colour pictures of high definition an interesting technique known as *dot-interlacing* (Gouriet, 1952) was suggested. In this method the modulations are broken up into very short pulses so that the final picture is made up of lines of dots, rather than of continuous lines. These dots are then interlaced. That is, the second time any given line is scanned the dots are all shifted to positions mid-way between those that they occupied during the first scan. For stationary, or slowly moving objects, in the the scene, persistence of vision then enables detail to be recognized which is twice as fine as that of the dot pattern in any one scan and this reduces the required band-width from three times to only one and a half times that required for a black-and-white picture of the same definition. For moving objects, however, some loss of horizontal definition does occur. Dot-interlacing, in the simple form outlined above, was not adopted because all three signals are transmitted at the same definition, but this does not make the best use of the available band-width, because, for a given band-width, pictures of greater apparent sharpness can be obtained if three signals are transmitted with unequal individual band-widths.

### 19.7 Blue-saving

Various other methods of reducing the band-width required by colour television have been suggested, one of which we may call 'Blue-saving'. The human eye is able to distinguish fine detail illuminated by red or green light much better than when blue light is used. But in a colour television system, it is only the fine detail which results in the higher modulating frequencies being used. Thus a picture of one thick black tree trunk seen against a white sky, will result in modulations every time the scanning beam crosses the tree trunk, which, for each colour, will be once per line per picture, or, in a 525-line 30-picture per second system, a mere 15 750 times per second.<sup>1</sup> But a picture of a forest of 200 tree trunks will naturally result in 200 times the number of modulations of the scanning beam, and hence a frequency of 3 150 000 times per second. Since, however, at normal viewing distances the eye is incapable of seeing the 200 tree trunks in the blue picture there is no point in transmitting it. Thus an electronic filter could be fitted somewhere in the blue channel which effectively eliminated all signals of frequencies higher than those which result in detail which is just perceptible in the blue picture at normal viewing distances. In this way the band-width required for the blue picture can be reduced from 5 MHz to about 1 MHz.

The reduction in definition permissible in the blue record has long been recognized in colour photography. Thus registration of the yellow image in subtractive transfer systems is known to be less critical than that of the cyan

<sup>1</sup> Higher harmonics of this frequency will generally also be produced, but less strongly. This does not vitiate the main point of the argument, however.

and magenta images, and the blue layers of integral tripacks can be of coarser grain than the green and red layers. It is also advantageous to coat the blue sensitive layer first in an integral tripack, because the bottom layer has to be exposed through the other two layers and always has lower definition. With the bromide emulsions used in camera materials the natural blue sensitivity of the red and green sensitive layers renders such an arrangement impossible but in chloride, or chlorobromide, emulsions the natural sensitivity

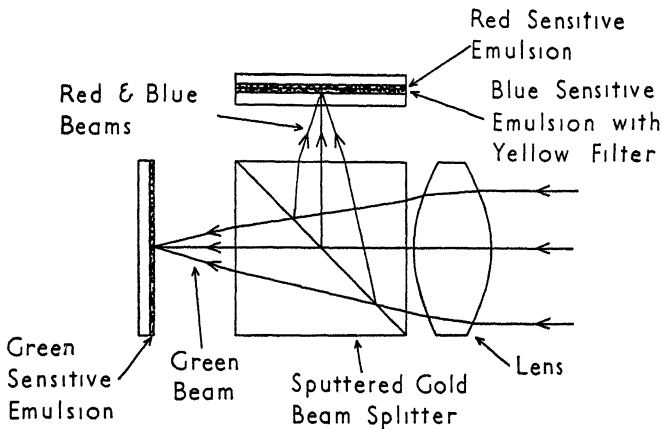


Fig 19 1 Diagrammatic representation of the Technicolor camera as used in colour cinematography before the introduction of integral tripack negative films

band is displaced far enough into the ultra-violet to enable a sensitizing dye to provide a region of blue sensitivity to which the red and green emulsions are not sensitive. Chloride and chlorobromide emulsions are too slow for camera use but as print films are quite fast enough, and are used in Eastman Colour Print Film, for instance, which has the green layer on top, the red layer in the middle, and the blue layer at the bottom of the tripack (see Sections 12 11 and 18 14)

One interesting application of the 'Blue-saving' technique is to be found in some types of two-tube colour television camera. Such cameras are closely analogous to the Technicolor camera which, until the advent of integral tripack films suitable for motion-picture work, was widely used in colour cinematography. In the Technicolor camera a prism block situated immediately behind the lens is divided diagonally by a gold reflecting surface. This transmits green light freely, but reflects red and blue light strongly. Thus two images are formed, one in green light, which exposes a green sensitized film, and the other in red and blue light which expose a sandwich of an unsensitized film and a red-sensitized film as shown in Fig 19 1. The arrangement in one type of

two-tube colour television camera is basically very similar, as shown in Fig 19.2. A dichroic mirror situated behind the lens transmits green light freely, but reflects red and blue light. The green light falls on one camera tube, while the red and blue light is imaged on another, by means of a relay lens. In order to distinguish between the red and the blue images a grid of alternate yellow and transparent lines is situated in the plane of the first image of this beam. The yellow lines absorb the blue light but not the red, so that as the picture is

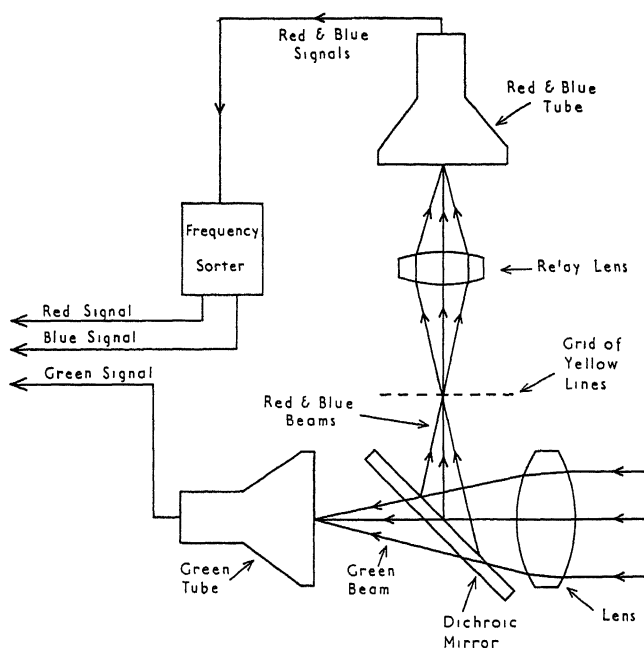


Fig 19.2 Diagrammatic representation of one type of two-tube camera proposed for use in colour television

scanned the blue image has a high frequency oscillation imposed upon it. In order to obtain the red picture on its own, therefore, it is only necessary to filter out this and all higher frequencies, this is not a difficult electronic task. The blue picture is then readily obtained by subtracting the red response from the combined response of the blue and red together. The necessity for filtering out the high frequencies in order to separate the two pictures does result in loss of definition, not only in the blue picture but also in the red. However, this eases the problem of registering the two images exactly, and in any case a certain amount of 'red-saving' is permissible since the eye is also somewhat less sensitive to fine red detail, as compared with green detail, though the

reduction is much less than in the case of the blue detail (A simplified arrangement for this type of camera can be achieved by putting the grid of yellow lines on the screen of the red and blue tube, thus eliminating the need for the relay lens)

Blue-saving cannot be used in the field-sequential system because, even if the blue picture were transmitted with reduced band-width, the green picture would still have to be scanned in a third of the time and would therefore still produce frequencies three times as high and hence require three times the band-width.

### 19.8 Band-saving

The ability of the eye to see fine detail depends for the most part on differences in *luminance* in the pattern and only to a much smaller extent on *colour* contrast. Thus the visibility of white letters on a dark grey background, when viewed from a distance, is not improved very much by adding colour contrast to the existing luminance contrast: yellow letters on a dark blue background, or orange letters on a dark green background, for instance, having the same luminance differences, are scarcely any clearer.

This suggests that if the information in a colour television picture could be divided into its luminance content and its colour content, then only the luminance information need be transmitted at high definition, and band-width could be saved by transmitting the colour information at reduced definition. This is in fact what is done, with remarkably good effect.

From the television camera, three electrical signals,  $E_R$ ,  $E_G$ ,  $E_B$  (usually expressed as voltages), are obtained which are proportional at each point of the picture to its red, green, and blue contents,  $R$ ,  $G$ ,  $B$ , as analysed by the spectral sensitivities of the three channels of the camera (Proportionality between the electrical and corresponding optical signals at both the camera and the receiver is assumed for the moment for the sake of simplicity, the effects of the non-linearities which occur in real systems will be considered later.) The luminance,  $L$ , at any point in the picture will be given by

$$L = L_R R + L_G G + L_B B$$

where  $L_R$ ,  $L_G$ ,  $L_B$  are the luminances of the units in which the red, green, and blue contents are measured. It is therefore possible to produce an electrical signal  $E_L$ , which is proportional to the luminance,  $L$ , by adding together the same proportions of the signals  $E_R$ ,  $E_G$ ,  $E_B$ , thus, assuming that the constants of proportionality between the electrical and optical signals are the same for all three channels:

$$E_L = L_R E_R + L_G E_G + L_B E_B$$

If now the three signals transmitted were not  $E_R$ ,  $E_G$ ,  $E_B$ , but  $E_L$ , and two of the other signals, say  $E_R$  and  $E_B$ , then the signal  $E_L$  could be transmitted with broad band-width, and the signals  $E_R$  and  $E_B$  with narrow band-width. The

receiver would then have to recover the  $E_G$  signal necessary to produce the final display by performing the operation

$$E_G = \frac{1}{L_G}E_L - \frac{L_R}{L_G}E_R - \frac{L_B}{L_G}E_B$$

When this is done, if two colours form a pattern of such fineness of detail that the chromaticity difference is not transmitted by the  $E_R$  and  $E_B$  signals, but the luminance difference is successfully transmitted by the  $E_L$  signal, then the receiver will display a chromaticity equal to the average of that of the two colours, upon which will be superimposed the luminance difference produced by the  $E_L$  signal. That this procedure results in the display of the correct luminance can be seen as follows. Suppose that the true  $E_R$  and  $E_B$  signals for some areas are altered to  $E_R + A$  and  $E_B + B$  as a result of the chromaticity averaging. The resulting signals used for the display will then be modified to

$$E_{RM} = E_R + A$$

$$E_{GM} = \frac{1}{L_G}E_L - \frac{L_R}{L_G}(E_R + A) - \frac{L_B}{L_G}(E_B + B)$$

$$E_{BM} = E_B + B$$

The luminance displayed will then be proportional to:

$$\begin{aligned} & L_R E_{RM} + L_G E_{GM} + L_B E_{BM} \\ &= L_R(E_R + A) + E_L - L_R(E_R + A) - L_B(E_B + B) + L_B(E_B + B) \\ &= E_L \end{aligned}$$

It is thus clear that the luminance displayed is the same as that corresponding to the unmodified signals  $E_R$  and  $E_B$ , and hence the luminance is correctly reproduced in spite of errors in chromaticity. This is an important result and is known as the *constant luminance principle*.

It is found that by transmitting a separate high-definition luminance signal very considerable savings in band-width can be achieved. If the system is such that the luminance signal has a band-width  $b$ , then the two other signals only require about  $\frac{1}{2}b$  each, making a total of  $1\frac{1}{2}b$  (Hunt, 1967), instead of  $3b$  required by the field sequential system (See Plate 21, page 459). Although a band-width of  $1\frac{1}{2}b$  is no better than that of the dot-interlacing system (Section 19.6) further reductions in band-width can be made when two of the signals require much less band-width than the third, as will be discussed in Sections 19.10 and 19.12, this gives systems employing a luminance signal and two colour signals a decisive band-width advantage over those employing three colour signals.

There are two further advantages arising from the use of a separate luminance signal. First, the modifying signals,  $A$  and  $B$ , introduced above, can arise from any source, and hence if the  $E_R$  and  $E_B$  signals suffer from interference, for instance, they will not affect the luminance displayed. This has a beneficial effect, because the eye is more sensitive to luminance changes



than to chromaticity changes (it is on this principle that the flicker photometer depends), it is found that about  $2\frac{1}{2}$  times as much 'noise' can be tolerated in the colour signals as in the luminance signal. In general, the  $E_L$  signal will suffer from interference as well, but the effects of this will not be made worse by the presence of interference in the  $E_R$  and  $E_B$  signals.

The second additional advantage of one of the three transmitted signals being a luminance signal is that it can be used very effectively for the production of monochrome pictures on black-and-white receivers: it is then only necessary for these receivers to ignore the colour signals in order to produce monochrome versions of colour transmissions. The use of a luminance signal therefore greatly facilitates *compatibility*.

Although the algebra showed that the correct value of  $E_L$  was always obtained, even when  $E_R$  and  $E_B$  were in error, this will not be true if negative values of  $E_{GM}$  are obtained: the receiver cannot produce negative amounts of green light. The modified green signal,  $E_{GM}$ , is given by:

$$E_{GM} = \frac{1}{L_G}E_L - \frac{L_R}{L_G}(E_R + A) - \frac{L_B}{L_G}(E_B + B)$$

If  $A$  and  $B$  are sufficiently large and positive the value of  $E_{GM}$  can become negative. This will happen for saturated purple colours, for instance. Saturated purples are matched by mixtures of red and blue only, so that  $E_G$  will be zero. Hence, for these colours

$$E_G = 0 = \frac{1}{L_G}E_L - \frac{L_R}{L_G}E_R - \frac{L_B}{L_G}E_B$$

and hence

$$E_{GM} = -\frac{L_R}{L_G}A - \frac{L_B}{L_G}B$$

Suppose we have a fine pattern of light and dark saturated purple of the same chromaticity. The  $E_R$  and  $E_B$  signals will be modified to average values, so that for the light areas  $E_{RM}$  and  $E_{BM}$  will be smaller than  $E_R$  and  $E_B$ .  $A$  and  $B$  are therefore both negative and hence  $E_{GM}$  is positive and will result in the area being lightened to the correct luminance. But for the dark areas,  $E_{RM}$  and  $E_{BM}$  will be larger than  $E_R$  and  $E_B$ , so that  $A$  and  $B$  will be positive, making  $E_{GM}$  negative. But the receiver cannot produce the 'negative' amount of green light necessary to reduce the luminance, and so the luminance of the dark part of the pattern is too high. This type of error, however, is only likely to occur in patterns such that the green signal is small (that is, fairly saturated purples) and the luminance difference large.

### 19.9 Colour-difference signals

There are several advantages if, instead of transmitting the signals  $E_L$ ,  $E_R$ ,  $E_B$ , the luminance signal is accompanied by two *colour-difference* or *chrominance*

signals, such as  $E_R - E_L$ , and  $E_B - E_L$ . The receiver then recovers a signal  $E_G - E_L$  by performing the operation:

$$E_G - E_L = \frac{1 - L_R - L_G - L_B}{L_G} E_L - \frac{L_R}{L_G} (E_R - E_L) - \frac{L_B}{L_G} (E_B - E_L)$$

The advantages of using difference signals are only fully realized, however, if the luminance signal is compounded from the  $E_R$ ,  $E_G$ ,  $E_B$  signals so that it is equal to

$$lE_R + mE_G + nE_B$$

where

$$l = L_R / (L_R + L_G + L_B)$$

$$m = L_G / (L_R + L_G + L_B)$$

$$n = L_B / (L_R + L_G + L_B)$$

so that

$$l + m + n = 1.0$$

We shall call this new luminance signal  $E_Y$  (the suffix Y indicating, not yellow, but the Y of the C.I.E. X, Y, Z system) to distinguish it from  $E_L$ ;  $E_Y$  is still a true measure of luminance but is now expressed in units  $L_R + L_G + L_B$  times as large as those used for  $E_L$ .

The colour difference signals now become  $E_R - E_Y$  and  $E_B - E_Y$ , and the receiver can recover a signal  $E_G - E_Y$  by performing the operation

$$E_G - E_Y = -\frac{l}{m} (E_R - E_Y) - \frac{n}{m} (E_B - E_Y)$$

(to which the expression for  $E_G - E_L$  reduces when  $E_Y$ ,  $l$ ,  $m$ , and  $n$  are substituted for  $E_L$ ,  $L_R$ ,  $L_G$ , and  $L_B$ ). This is a simpler operation than that necessary to recover the signal  $E_G - E_L$ , and has the important advantage that, since only the two low-definition signals  $E_R - E_Y$  and  $E_B - E_Y$  are involved, a mixing circuit of low frequency response can be used for this operation with consequent savings in the cost and complexity of the receiver.

The high definition signal  $E_Y$  can now be added to all three signals  $E_R - E_Y$ ,  $E_G - E_Y$ ,  $E_B - E_Y$ , to obtain the signals  $E_R$ ,  $E_G$ ,  $E_B$  necessary for the display. One convenient way of doing this is to apply the three low definition colour-difference signals  $E_R - E_Y$ ,  $E_G - E_Y$ ,  $E_B - E_Y$ , to the grids of three electron guns, and the same high-definition luminance signal  $E_Y$  to their three cathodes (see Section 21.1).

The use of colour-difference signals of this type has further advantages, which, however, are only fully realized if another arbitrary condition is applied. It is further arranged that the relative sensitivities of the three channels of the camera are such that for whites, greys, and blacks  $E_R = E_G = E_B$ . Because  $l + m + n = 1$ , and  $E_Y = lE_R + mE_G + nE_B$ , it follows that for whites, greys, and blacks  $E_R = E_G = E_B = E_Y$ ; hence for these colours, the colour-difference signals  $E_R - E_Y$  and  $E_B - E_Y$  are both zero. This has two further advantages.

First, variations in the relative strengths of the three signals  $E_Y$ ,  $E_R - E_Y$ ,  $E_B - E_Y$ , do not affect the colour balance of the grey scale in the reproduction.

Secondly, because most scenes consist mainly of colours of fairly low colour saturation, the need for transmitting information additional to that contained by the  $E_v$  signal is reduced, and hence *cross-talk* (that is, interference between the luminance and colour-difference signals) in band-sharing systems (to be considered later) is minimized.

The constant luminance principle still applies when colour difference signals are used this can be shown, as above, by calculating the displayed luminance when spurious signals  $A$  and  $B$  are added to the colour difference signals.

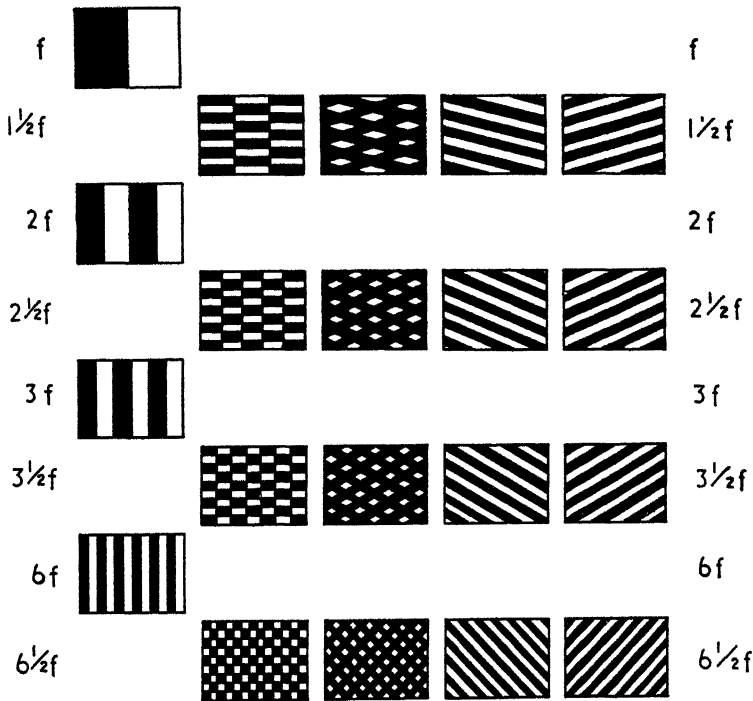


Fig 19.3 Patterns which for a hypothetical 9-line television field produce fundamental frequencies  $f$ ,  $1\frac{1}{2}f$ ,  $2f$ ,  $2\frac{1}{2}f$ ,  $3f$ ,  $3\frac{1}{2}f$ ,  $6f$ , and  $6\frac{1}{2}f$ , where  $f$  is the line frequency

### 19.10 Band-sharing

The reduction of the band-width required from  $3b$  for a full-definition system to only  $1\frac{1}{2}b$  for a luminance-signal system is obviously a most important saving. It would be ideal, however, if colour television signals could be sent out with the use of no more band-width than for monochrome signals. This may at first sight seem impossible, for clearly there is more information in a colour

picture than in a black-and-white one. But if the monochrome signal was not using its band-width to the greatest efficiency, then the colour information might be added to it, without the band-width having to be increased at all. This is the principle of *band-sharing*.

It was pointed out earlier in this chapter that the higher modulating frequencies were only produced by fine detail. Since a television picture is scanned by a series of horizontal lines, some modulating frequencies will be more commonly produced than others (Mertz and Gray, 1934). Thus in a 525-line 30-pictures-per-second system, a single vertical bar would be traversed by the scanning spot 15 750 times per second, and thus would give a 15 750 Hz modulation. If we call this *line-frequency*  $f$ , it is clear that  $h$  vertical bars, equally spaced in the picture, will give fundamental frequencies of  $hf$  Hz.

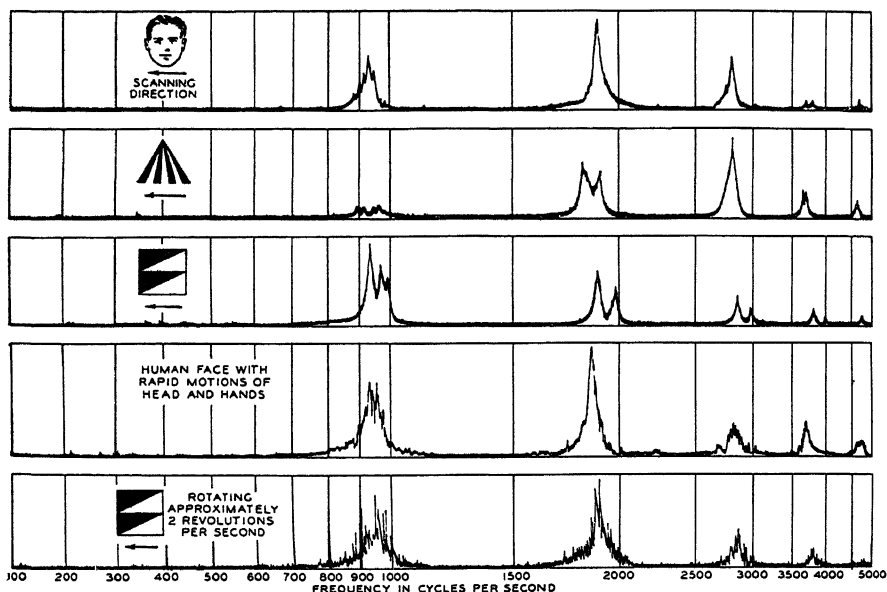


Fig 19.4 'Spectra' of four black-and-white television transmissions. The energy is concentrated at frequencies which are multiples of the line frequency (in this case 940 Hz) (Mertz and Gray, 1934)

The only way in which fundamental frequencies of  $(h + \frac{1}{2})f$ , where  $h$  is a whole number, can be produced are for the bars to be displaced by the width of half a bar on each successive line of a field.

In Fig. 19.3 the situation is depicted diagrammatically for the simple case of a 9-line field with an aspect ratio of 4 to 3. Patterns of bars resulting in fundamental frequencies of  $f$ ,  $2f$ ,  $3f$ , and  $6f$  are shown in the first column,

while the second column shows patterns giving fundamental frequencies of  $1\frac{1}{2}f$ ,  $2\frac{1}{2}f$ ,  $3\frac{1}{2}f$ , and  $6\frac{1}{2}f$ . The third, fourth, and fifth columns show patterns of sloping bars which approximate to the pattern of the second column, and would therefore produce substantially the same fundamental frequencies  $1\frac{1}{2}f$ ,  $2\frac{1}{2}f$ ,  $3\frac{1}{2}f$ , and  $6\frac{1}{2}f$ . It is seen that the angle of the pattern giving a fundamental frequency of  $6\frac{1}{2}f$  is approximately  $45^\circ$ . With a field of  $\frac{1}{2} \times 525$  lines, instead of 9 lines, the fundamental frequency corresponding to a pattern of lines at  $45^\circ$  is given by  $(\frac{1}{2} \times 525 \times 4/3 + \frac{1}{2})f$  which is almost identical with the maximum frequency of the system  $(\frac{1}{2} \times 525 \times 4/3)f$ . The  $45^\circ$  pattern therefore represents the end of the series of patterns giving the intermediate fundamental frequencies  $(h + \frac{1}{2})f$ .

Now in the vast majority of television scenes, fragments of vertical bar patterns of the first column of Fig 19.3 are far more common than fragments of the chequered or sloping bar patterns of the other columns of Fig 19.3; hence in the average television transmission there are peaks of energy at frequencies which are multiples of  $f$ , and there are troughs in between; an example of this is shown in Fig 19.4

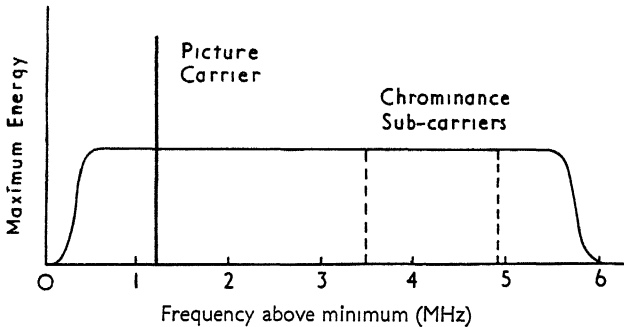


Fig. 19.5. Hypothetical band sharing method of transmitting colour television signals. The two chrominance (or colour-difference) subcarriers have frequencies which are odd multiples of half the line frequency, and are high in the luminance band

Furthermore, in most television scenes there is less fine detail than coarse detail, so that the higher frequencies carry less energy than the lower. It has therefore become customary to transmit the colour-difference signals on sub-carriers having frequencies high in the luminance band, and carefully chosen to be suitable odd multiples of half (or sometimes quarter) the line-frequency,  $f$ , in order to coincide with the energy troughs of the luminance signal. In Fig 19.5, a hypothetical system in which the two colour-difference signals are transmitted on two separate sub-carriers high in the luminance band, is shown diagrammatically.

In these diagrams, which are frequently used in discussions on television

transmission, the energy transmitted at each frequency is plotted against the frequency. The diagram is not a true plot, however, but only a diagrammatic representation in which the maximum energy permissible is shown at all frequencies. It will be noted that the carrier frequency is not in the centre of the band, as one would expect on the grounds that its modulation by the signal would produce a symmetrical frequency pattern, because vestigial sideband transmission is being used, but it is not usually possible to cut out *all* of the unwanted side-band and it is usually present with a much restricted band-width as shown in Fig. 19.5. In band-sharing systems, double-side-band transmission is generally used for the colour-difference signals, however, in order to reduce the intensity of *cross-talk*, that is, interference between them, or between them and the luminance signal.

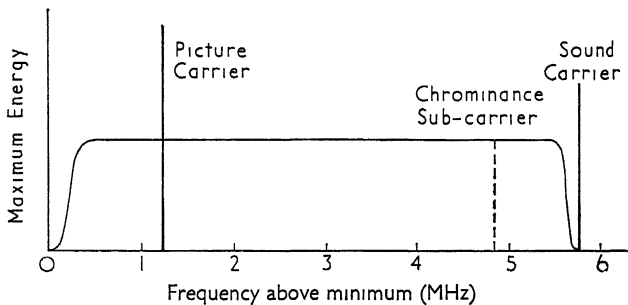
The colour-difference signals will result in the sub-carrier having energy not only at its own frequency, but also at various frequencies above and below it; but, again, because of the relative rarity of chequered or sloping bar patterns the energy will be concentrated at frequencies which differ from the sub-carrier frequency by multiples of the line frequency  $f$ . Hence, if the sub-carrier frequency is  $(h + \frac{1}{2})f$ , the energy of the sub-carrier signal will be concentrated at frequencies  $(h + \frac{1}{2})f + jf$ , where  $j$  is another whole number. (This corresponds to odd multiples of half the line frequency.) The frequencies at which the sub-carrier usually has energy therefore correspond to those at which the main carrier usually does not have energy. The two energy-frequency distributions are therefore mainly inter-leaved.

The receiving set, of course, has to distinguish between the luminance and colour-difference signals and this is accomplished by means of electronic devices which divide the incoming signals into those of frequencies which approximate either to multiples of the line frequency  $f$ , or to odd multiples of half the line frequency. The former are treated as luminance signals, and the latter as colour-difference signals, and for the reasons already stated this is substantially a correct interpretation. Sometimes, however, as for instance with some of the patterns shown in Fig. 19.3, a luminance signal will be interpreted and displayed by the receiver as a colour-difference signal, and vice-versa. This can only happen in fine detail, however, and then only with certain types of picture pattern, such as fine stripes on the sleeve of a jacket which are sometimes reproduced with spurious random colours.

### 19.11 The effect of band-sharing on monochrome receivers

When a band-sharing signal is picked up by an unmodified monochrome receiver, the energy is not divided into two parts, corresponding to multiples of the line frequency and to odd multiples of half the line frequency, as in a colour receiver. The result is that the colour-difference signals are displayed as luminance signals, but are broken up into a chequer-board pattern by the oscillation imposed by the sub-carrier, successive lines of each *field* displaying

the pattern shifted horizontally by one pattern unit. This does have a disturbing effect on monochrome reception of colour transmissions, but since the colour-difference signals are zero for whites, greys, and blacks, the effect is absent for these colours and is small for the prevalent pale colours. In saturated colours, however, it can be noticeable, although the sub-carrier oscillation causes luminance to be added in the light parts of the pattern and subtracted in the dark parts, so that the average luminance when viewed from a distance sufficient for the pattern not to be resolved will be unaltered; (actually, because of the non-linearity of the light output of the receiver relative to its electrical input, a net gain in luminance occurs from the pattern, but this partially offsets another error which causes the luminance of saturated colours displayed on monochrome receivers to be too low, as will be discussed in Section 19.14 on Gamma Correction.)



*Fig 19.6* Carrier-sharing system. The two chrominance (or colour-difference) signals both have the same carrier-frequency, which is an odd multiple of half the line frequency and is high in the luminance band, but the two signals have a  $90^\circ$ -phase difference, or are transmitted on alternate lines of each field.

### 19.12 Carrier-sharing

Although the choice of odd multiples of half the line frequency high in the frequency range is helpful in avoiding interference between the colour-difference and luminance signals, there is really insufficient space for two sub-carriers (each with side-bands of about  $\pm \frac{1}{4}b$ ) in the luminance band. The concept of *carrier-sharing* has therefore been introduced (Fig 19.6). In this scheme the two colour-difference signals are transmitted at the same sub-carrier frequency, but using either signals a quarter of a cycle out of phase with one another, or transmitting each colour-difference signal only on alternate lines of each field of the picture; the receiving sets then have to be fitted with phase-sensitive detectors or line-delay arrangements so that the two signals can be distinguished. This is discussed further in Chapter 22.

The systems widely used for broadcast colour television make use of band-saving and the constant luminance principle (by using a luminance type

of signal for one of the three signals), colour-difference signals, band-sharing, and carrier-sharing. They are described in detail in Chapter 22. We must now consider two other important topics: the effects of signal processing on colour reproduction, and the effects of non-linearities in the processing of the signals.

### 19.13 The effects of signal processing on colour reproduction

As explained in Chapter 7, if three reproduction stimuli  $R$ ,  $G$ ,  $B$  have been chosen for a colour television display device, then the camera should have spectral sensitivity curves corresponding to the three colour-matching functions  $\bar{r}_\lambda$ ,  $\bar{g}_\lambda$ ,  $\bar{b}_\lambda$ , which define the amounts of these three stimuli needed to match each wavelength of the spectrum. A typical set of functions of this type was shown in Fig. 7.4 for monochromatic stimuli, and in Fig. 19.7 sets are shown for phosphors (NTSC) considered to be representative in the early days of colour television (broken lines), and for phosphors (BRMA) considered to be representative of present practice (full lines), the chromaticities of these two sets of phosphors are shown in Fig. 21.14. These colour-matching functions for red, green, and blue primaries have both positive and negative regions, and although this presents certain difficulties in adopting them in television cameras, their use could ensure colorimetrically correct reproduction of all colours within the triangle formed in the chromaticity chart by the three points representing the stimuli  $R$ ,  $G$ ,  $B$ . This arrangement is shown as the first alternative in Fig. 19.8.

The incorporation of the negative regions of the spectral sensitivity curves of the camera is very awkward, but the same result can be achieved

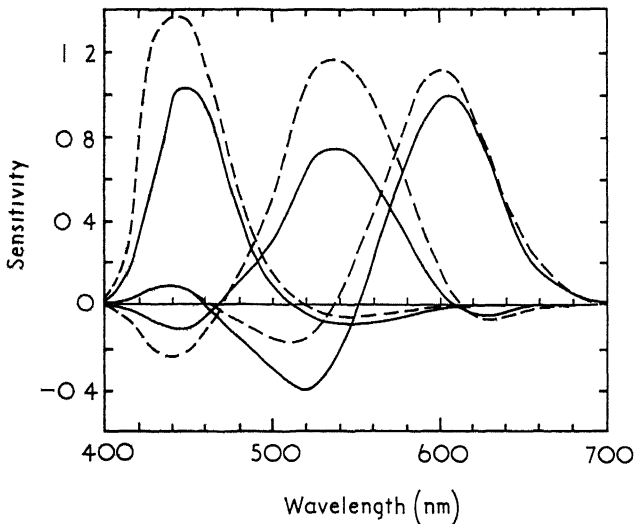


Fig. 19.7 Colour-matching functions corresponding to the red, green, and blue colours produced by phosphors typical of those used in colour television receivers (BRMA., 1969) full lines, broken lines, similar functions for the original NTSC phosphors



by using an all positive set of colour-matching functions such as the C.I.E.  $\bar{x}_\lambda$ ,  $\bar{y}_\lambda$ ,  $\bar{z}_\lambda$  functions and then obtaining the required tristimulus values  $R$ ,  $G$ ,  $B$ , from  $X$ ,  $Y$ ,  $Z$ , preferably *before* transmission, so as to avoid having to carry out this step at the receiver. The manipulations required are the same as those described in Section 8.4 for *colour transformations*, and are usually referred to in colour television as *matrixing*. The operations required are of the form

$$\begin{aligned}E_R &= a_1 E_x + a_2 E_y + a_3 E_z \\E_G &= a_4 E_x + a_5 E_y + a_6 E_z \\E_B &= a_7 E_x + a_8 E_y + a_9 E_z\end{aligned}$$

where  $a_1$  to  $a_9$  are constants. This arrangement is shown as the second alternative of Fig. 19.8

It is not necessary with this arrangement for the all-positive camera sensitivity curves to be the  $\bar{x}_\lambda$ ,  $\bar{y}_\lambda$ ,  $\bar{z}_\lambda$  curves; any set of matching functions could in principle be used. But if one of the three curves is the  $\bar{y}_\lambda$  curve, then the corresponding tristimulus value is equal to  $Y$ , which enables the  $E_y$  signal to be obtained directly. However, this apparently advantageous arrangement involves complications because of the effects of non-linearities in practical systems (see Section 20.7), and it tends to be wasteful of light in the camera.

Matrixing became practicable with the introduction of the plumbicon tube into camera design, because of its excellent signal-to-noise ratio and its linear characteristic.

The third alternative arrangement shown in Fig. 19.8 is to adopt the Ives-Abney-Yule compromise described in Section 7.9. The all positive sensitivity curves are now chosen so as to be equal to a set of colour-matching functions corresponding to stimuli  $P_1$ ,  $P_2$ ,  $P_3$ , having the same dominant wavelength as the reproduction stimuli  $R$ ,  $G$ ,  $B$ . This arrangement has the advantages that it confines errors to slight losses in colour saturation which are not very noticeable, it avoids the abrupt change in colour fidelity experienced in the first two arrangements as the edges of the  $R$ ,  $G$ ,  $B$  triangle are crossed, and it does not require a matrixing operation for the signals, a step which inevitably tends to reduce signal-to-noise ratio (because, although signal voltages can be added or subtracted at will, uncorrelated 'noise' voltages always add).

The fourth alternative arrangement shown in Fig. 19.8, is widely used and consists of using the positive parts only of the colour-matching functions corresponding to the reproduction stimuli. Since one or more of such colour-matching functions are usually negative at any wavelength, this alternative tends to produce some errors in most colours. It is found, in practice, however, that the errors involved are not prohibitively large. Although the arrangement is almost certainly not the best from the point of view of colour fidelity, it does have the advantage of being simple, and experience with colour photography has shown that the shape of the three spectral sensitivity curves is not very critical for most colours (see Fig. 4.3 for instance).

Another advantage of using the positive parts only of the colour-matching functions is that the resulting red and green curves are usually more widely separated along the wavelength axis than is the case for typical all-positive curves (this can be seen by comparing the sets of curves of Figs. 19.7, 7.4, 8.3 and 9.7 on the one hand with those of Figs. 7.3, 7.13, and 8.6 on the other hand). This greater wavelength separation of the positive parts means that they are more easily produced efficiently in cameras using dichroic beam-splitting mirrors (see Chapter 20). This advantage is gained at the price of departing irrevocably from correct colorimetric analysis of the scene, but Sproson has shown that if positive-part sensitivity curves are used with matrixing the colorimetric errors likely to occur in practice can be reduced to quite small values, if the constants in the matrix are worked out empirically to minimize the errors for typical scene colours (Sproson, 1966). This is shown as the fifth alternative in Fig. 19.8. This arrangement is also widely used.

The neglect of the negative portions of the matching functions results, in the fourth alternative of Fig. 19.8, in the luminance signal being based, in effect, on a three-humped spectral sensitivity curve instead of on the single-humped  $\bar{y}_\lambda$  curve which is required to give true luminance; the result is that the luminances displayed on both monochrome and colour receivers suffer from errors, and these can be quite large, notably in the case of blues which are lightened appreciably. The matrixing used in the fifth alternative of Fig. 19.8 can also result in these luminance errors being greatly reduced.

The fifth alternative can be operated by carrying out the matrixing either at the camera or at the receiver. European practice is to do it at the camera, and with cameras using Plumbicon tubes, with their nearly linear response, it is theoretically correct to matrix the actual signals produced by the tubes. In the U.S.A., if matrixing is carried out, it is often done at the receiver (or monitor), since the signals at this stage are no longer linearly related to the optical image (for reasons to be described in the next section), it is not theoretically correct to matrix them at that stage. However, calculations and practical tests have shown that the resulting errors are not too large. An advantage of matrixing at the receiver is that, as new phosphors are brought out, the matrixing can be adjusted accordingly (DeMarsh, 1974).

### 19.14 Gamma correction

So far, a linear relation has been assumed between the electrical and corresponding optical signals at both the camera and the receiver. But the light output from receiver tubes is not linear: it is approximately proportional to the cube of the applied voltage. Thus if the logarithm of the applied voltage is plotted against the logarithm of the resulting tube luminance the slope of the line obtained (that is, the gamma) is about 3 ( $2.8 \pm 0.3$  is the accepted index for colour receivers).

From the point of view of signal-to-noise ratio, a high gamma is desirable

because the darker portions of the picture, where noise is most obvious, tend to be reproduced nearly black. But while a monochrome picture which has a gamma of about 3 might be tolerable, a colour picture will exhibit severe colour distortion.

Suppose  $E_r$ ,  $E_g$ ,  $E_b$  are intended to produce a colour  $R(R) + G(G) + B(B)$  on a linear display. If, instead, they are applied to a cube law display, the resulting colour is  $R^3(R) + G^3(G) + B^3(B)$ . For example, if  $R = 1$ ,  $G = \frac{1}{2}$ ,  $B = \frac{1}{2}$  and unit quantities of (R), (G), and (B) result in a white (W), then the intended colour is equivalent to  $\frac{1}{2}(W) + \frac{1}{2}(R)$ . But the displayed colour will be  $R = 1$ ,  $G = \frac{1}{8}$ ,  $B = \frac{1}{8}$ , or  $\frac{1}{8}(W) + \frac{7}{8}(R)$ . Hence the luminance has decreased, and the saturation has increased. A simple means of correcting for this is to pre-distort the signals  $E_r$ ,  $E_g$ ,  $E_b$ , at the transmitter to  $E_r^{1/3}$ ,

	Camera sensitivity curves	Extra manipulation of signals	Receiver reproduction colours	Final result displayed
1	Matching functions with negative portions	None	Colours Corresponding to camera matching functions	Colorimetrically correct reproduction of all colours within receiver gamut
2	All positive matching functions	Matrixing at camera (or at receiver)	Colours corresponding to matrixed camera matching functions	
3		None	Colours of the same hue as those corresponding to camera matching functions	All colours slightly desaturated
4	Positive parts of matching functions which have some negative portions	None	Colours corresponding to complete camera matching functions	Some errors in most colours
5		Matrixing at camera (or at receiver)		Small errors in most colours

Fig. 19 8 The effects of alternative camera sensitivity curves on colour fidelity.

$E_g^{1/\gamma}$ ,  $E_b^{1/\gamma}$ , the luminance signal is then transmitted as  $E_v' = lE_r^{1/\gamma} + mE_g^{1/\gamma} + nE_b^{1/\gamma}$ , and the colour difference signals as  $E_r^{1/\gamma} - E_v'$  and  $E_b^{1/\gamma} - E_v'$ .

At the receiver the corresponding green colour difference signal  $E_g^{1/\gamma} - E_v'$  is obtained thus

$$E_g^{1/\gamma} - E_v' = -\frac{l}{m}(E_b^{1/\gamma} - E_v') - \frac{n}{m}(E_r^{1/\gamma} - E_v')$$

Then by adding  $E_v'$  to all three colour difference signals the voltages  $E_r^{1/\gamma}$ ,  $E_g^{1/\gamma}$ ,  $E_b^{1/\gamma}$ , are recovered, and can be applied to the appropriate tubes (with power law  $\gamma$ ) to give the correct  $R$ ,  $G$ ,  $B$ .

This method gives distortionless large-area reproduction. But the luminance carried by  $E_v'$  (which would be displayed by a monochrome receiver all over the picture, and by a colour receiver in fine detail) is  $(E_v')^\gamma$ . The ratio of luminance carried by  $E_v'$  to the true luminance is

$$\frac{(E_v')^\gamma}{E_v} = \frac{(lE_r^{1/\gamma} + mE_g^{1/\gamma} + nE_b^{1/\gamma})^\gamma}{lE_r + mE_g + nE_b}$$

For the worst case (saturated blue) this ratio is:

$$\frac{n^\gamma E_b}{nE_b} = n^{\gamma-1} = 0.11^{1.8} = 0.019$$

assuming values of 0.11 for  $n$  and 2.8 for  $\gamma$  which are fairly typical.

So in this case the luminance signal  $E_v$  carries only 2% of the true luminance, hence small-area saturated colours are reproduced too dark. Also compatibility suffers, as a monochrome receiver will display too little luminance, however, in practice, the effect of the non-linearity of the cathode-ray tube characteristic on the dots produced by the chrominance signals increases the 2% quoted to about 50% (see Section 19.11). Thus monochrome errors are not too bad, and large area colour is correct. But as  $E_v'$  does not carry all the luminance, the remainder must be carried by the sub-carrier modulation, and hence the constant luminance principle is not obeyed, with the result that the subjective effect of noise and interference is increased.

A further point is that, as the sub-carrier modulation is severely limited in band-width, definition will suffer because the luminance content of the sub-carrier will also be limited in band-width. But for white,  $E_r = E_g = E_b$ ,

and  $\frac{(E_v')^\gamma}{E_v} = 1$ , and for the more prevalent neutral shades the ratio will not

be very much less than unity. Hence the above short-comings are evident only for the higher saturations.

There are several alternative methods for gamma correction, but in general these involve additional complications at the receiver. For instance, if the luminance signal was composed *before*  $E_r$ ,  $E_g$ , and  $E_b$  were predistorted, and the signals transmitted were  $E_r^{1/\gamma} - E_v^{1/\gamma}$ ,  $E_b^{1/\gamma} - E_v^{1/\gamma}$ , and  $E_v^{1/\gamma}$  then the above difficulties would not arise. But the recovery of the green signal

is then much more complicated, requiring the signals first to be raised to the power  $\gamma$ , then mixed to obtain  $E_0$ , and then re-distorted to the power  $1/\gamma$ , before finally applying them to the tube

So far, it has been assumed that the signals are pre-distorted by the full factor of  $1/\gamma$ . In practice, however, the gamma correction applied to the signals only amounts to raising them to the power of  $1/2.2$ , whereas colour receivers usually have gammas of about  $2.8 (\pm 0.3)$ . The result of this is that in the final display the gamma of the picture is increased over that of the original scene by a factor of  $2.8/2.2$ , that is  $1.25$  times. This increase in displayed gamma is necessary (see Section 6.4) in order to overcome the reduction in apparent gamma and saturation caused by the dim surround conditions in which television is normally viewed (Bartleson and Breneman, 1967, Pitt and Winter, 1974), but, as can be seen from Fig. 19.9, some distortion of hue also occurs. It has also been shown that, when the ambient lighting is increased to give a surround of luminance similar to the average picture-luminance, then the added flare light reduces the gamma from  $1.25$  to about  $1.0$  as required (Novick, 1969)

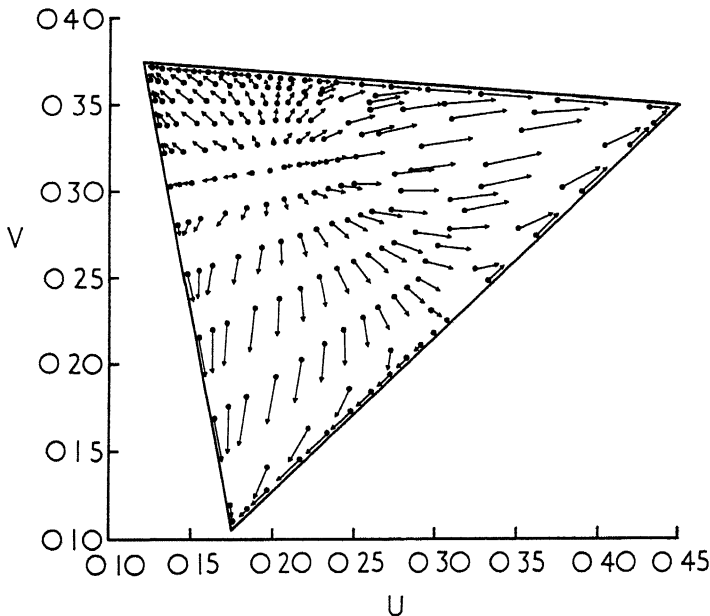


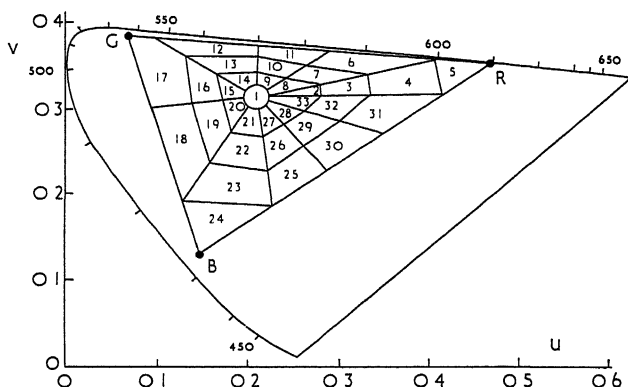
Fig. 19.9 Shifts in reproduced chromaticities resulting from altering the overall gamma of a television system from  $1.0$  to  $1.273$ , a gamma of about  $1.25$  is required in order to off-set the contrast-lowering effect of the dim surround typical of normal television viewing conditions (After Brown, 1971 Fig. 3)

It has also been shown that to achieve a gamma of 1.25 in ambient lighting giving a dim surround whose luminance is about one-tenth (a typical value) of picture peak-white, the picture must be such that in the absence of ambient light it has a gamma of 1.5 (DeMarsh, 1972). This can be achieved by making adjustments to the black level of the camera so that its gamma is about 0.54 instead of 0.45 ( $1/2.2$ ), or by making similar adjustments to the receiver so that its gamma is about 3.3 instead of 2.8, or by making partial adjustments to both.

### 19.15 Two-signal colour television

It has been suggested that the number of different colours actually required to build up a satisfactory colour television picture is considerably less than that which a full three colour system can offer. Thus in a black-and-white television picture, although in theory an infinite number of intermediate tones between black and white can be transmitted and received, in practice the average system is such that only about 60 different tones, including black and white, can be successfully discriminated by the viewer. Therefore, instead of designing a colour television system so that *any* point on the chromaticity diagram (within the R, G, B triangle) could be produced, the area of the triangle could be divided into, say, 33 areas, as shown in Fig. 19.10, and arrange-

Fig. 19.10 Division of an R, G, B triangle into 33 discrete areas for two-signal colour television transmission



ments made so that only the chromaticities represented by the 33 points in the centres of these 33 areas can be reproduced, 33 different chromaticities may sound a small number, until it is realized that each of these 33 chromaticities can be reproduced at any one of 60 luminances, thus providing a total of 1980 different colours. This range of colours would be adequate for some scenes, but where subtle differences in chromaticity over some small area of the colour triangle were of particular interest, as in pictures of people's faces, some unpleasant distortions could occur.

It is clear that with such a system only two separate signals need be transmitted, the usual luminance signal, and just one chrominance signal. The television camera would have to code the red, green, and blue colour information into a signal representing the area number, and the receiving set would have to decode this number into the corresponding amounts of red, green, and blue light. This involves extra circuits in both the camera and the receiver, but the additional expense is not embarrassing in the former because only a few cameras are required. The additional expense in the receiver, and the loss of colour quality, have to be set against the simplification of avoiding the need for phase-sensitive detection or line-delay arrangements.

The main difficulty with such a system, however, is that slight variations in the strength of the chrominance signal produce abrupt changes in colour, including some hue shifts. In a conventional three signal system such changes are confined to variations in colour saturation: the hue is not changed since the chrominance signals are both 'difference from white' signals.

A limited number of colours may be entirely adequate in cartoon programmes, and, in one system for producing cartoons, a computer programme is used to select any one of 729 colours for different picture areas (Kitching, 1973 and 1974).

TABLE 19.1  
Carrier frequencies used in broadcast television

VHF (Very High Frequencies)	30 to 300 MHz
UHF (Ultra High Frequencies)	300 to 3000 MHz
Band I	41 to 68 MHz
Band II	87.5 to 100 MHz
Band III	162 to 230 MHz
Band IV	470 to 558 MHz
Band V	582 to 860 MHz

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# Cameras for Colour Television

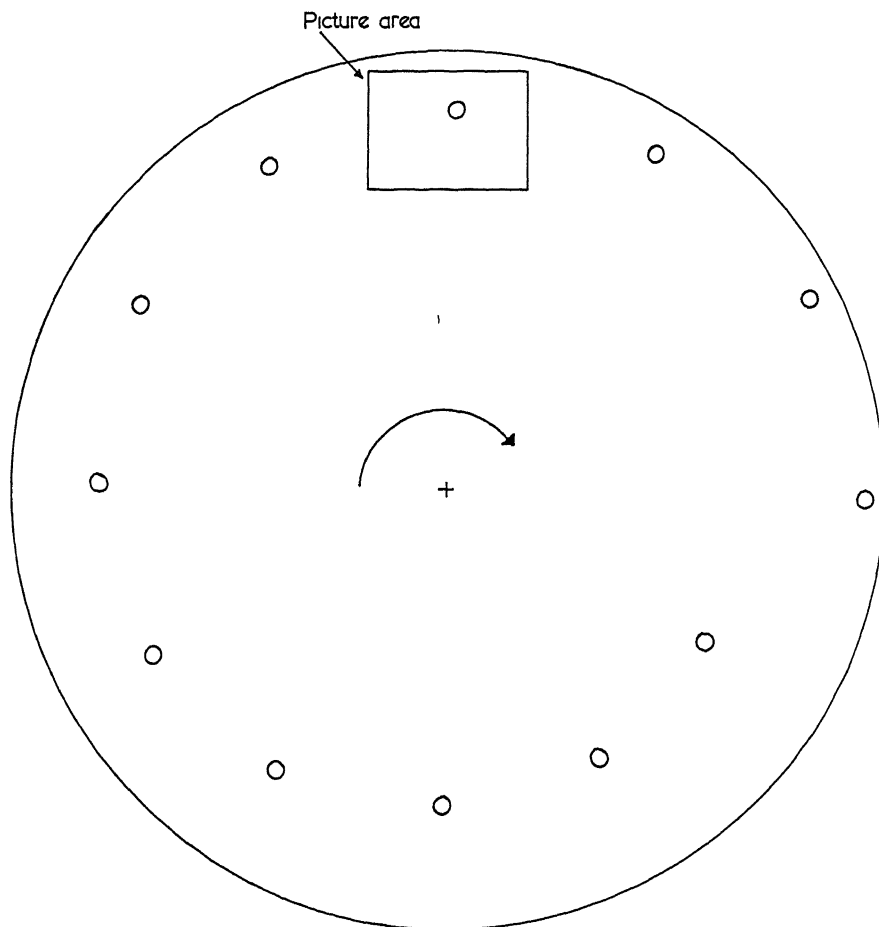
- 1 Introduction – 2. Early camera tubes – 3 Tubes suitable for colour –  
 4 Spectral sensitivities of television camera tubes – 5. Camera arrangements  
 – 6 Image equality in colour cameras – 7. R-Y-B cameras – 8. Four-tube  
 cameras – 9 Automatic registration – 10 Spectral sensitivities used in  
 cameras – 11 Aperture correction – 12 Simple cameras

## 20.1 Introduction

TELEVISION systems operate by converting the information from a two-dimensional image of a scene into a one-dimensional signal; after transmission this signal is re-formed once more into a two-dimensional reproduction. This transformation of information from two dimensions to one is accomplished at the camera by the process of *scanning* the original image line by line in time-sequence. The two-dimensional reproduction is reformed at the receiver by the inverse process of building up the picture line by line from the transmitted signal which is varying with time. Cameras are required in small numbers at few locations for operation by technically skilled personnel, receivers, on the other hand, are wanted in enormous numbers at many locations, for operation, for the most part, by completely unskilled users. The engineering requirements for cameras and receivers are therefore rather different: in cameras, quality and flexibility are of major importance; in receivers, low cost, infrequent maintenance, and simplicity of operation are the prime requirements.

## 20.2 Early camera tubes

The cameras used in the earliest experimental forms of television broke the picture into a series of lines by optical or mechanical means. Thus if a disc of the type shown in Fig. 20.1 were rotated in front of an image, an analysis into a series of slightly curved lines would result. These optical and mechanical scanning devices, however, were only capable of producing pictures of rather low definition, having generally fewer than 100 lines per picture. The advent of high definition television, involving several hundred lines per picture, was made possible by electronic scanning devices, of which the earliest was the *iconoscope* invented by Zworykin in 1928 and depicted in Fig. 20.2(a). An image



*Fig 20 1.* Rotating disc used for mechanical scanning in early television systems

of the outside scene is made to fall on a mosaic of activated silver specks on a layer of mica; each speck is separated from the others and acts as a small photo-cell. When light falls on a cell, electrons are emitted as a function of the amount of incident light and hence an image of electric charge is formed. This photo-cathode surface is then scanned by a beam of high velocity electrons (accelerated through 1000 volts) which causes secondary emission of electrons, and this results in a net loss of electrons from the mosaic to a collecting plate so that current flows from the collector; but areas which have been exposed to light have already lost some electrons by photoemission, and they therefore

lose fewer electrons by secondary emission and hence result in less current flowing when they are scanned by the electron beam. The current is therefore related to the intensity of the light in the image, the change in current is in fact roughly proportional to the square root of the change in intensity of the light, and, although this may at first sight seem an undesirable relationship,

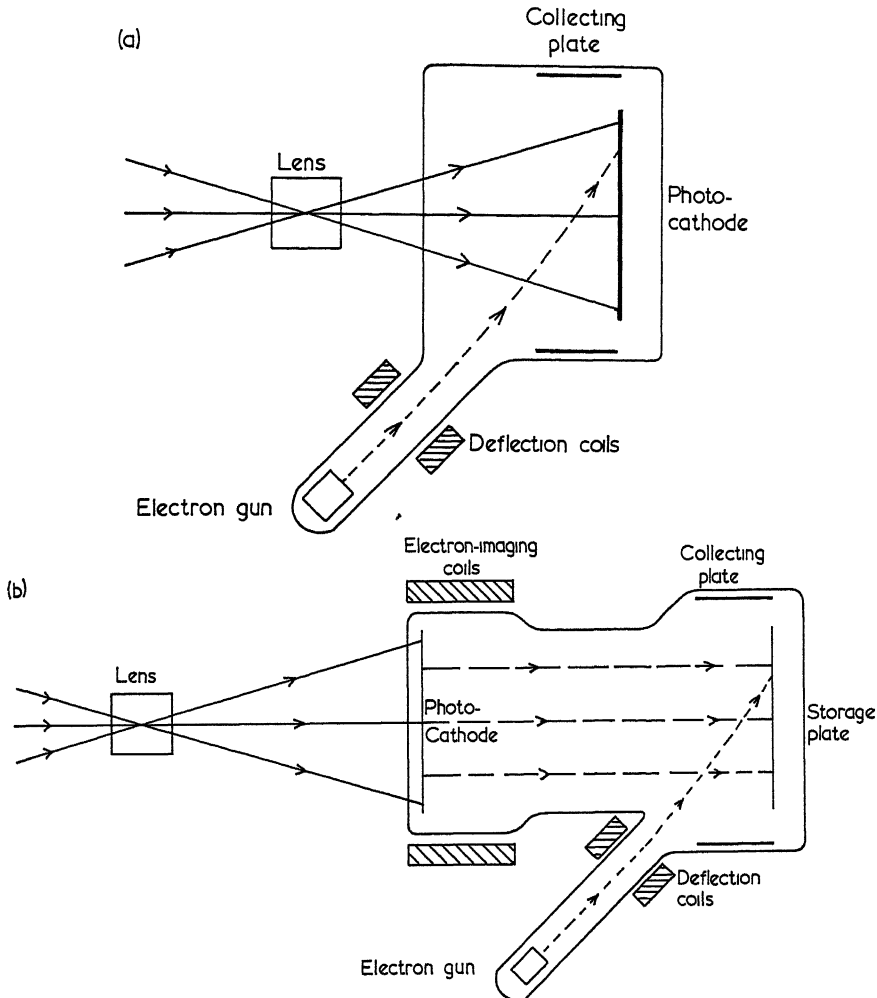


Fig 20 2 Early television camera tubes (a) iconoscope, (b) image iconoscope Full lines light, broken lines electrons

television receivers usually have display devices in which the light output is approximately proportional to the square or cube of the applied signal, so that the two devices together give a linear or 1.5 power-law result (the latter being required for viewing with a dark surround, as discussed in Chapter 6). As is the case for all television camera tubes (or *pick-up* tubes, as they are sometimes called), the various components of the iconoscope are all housed in an evacuated glass envelope

Fig. 20.2(b) illustrates the features of the *image-iconoscope* in which greater sensitivity is achieved by forming the optical image on a semi-transparent photo-cathode, and then accelerating the photo-electrons produced so as to make them strike a storage plate with an image-wise distribution; this results in secondary emission of electrons from the storage plate, so that when this is scanned by a beam of high velocity electrons, the current from a collecting plate is a function of the light intensity of the scene, as in the iconoscope.

The iconoscope and image-iconoscope tubes are not suitable for colour television because the uncontrolled secondary electrons distort the tone reproduction as a function of the luminance of neighbouring areas, since the distribution of light in the three colour images is different, the distortions would also be different, and hence spurious colours would be produced.

Fig. 20.3 illustrates the main features of the *CPS Emitron* or *Orthucon* tube. The image is formed on a thin mica sheet which carries a transparent conducting layer on the front and a photosensitive layer on the back. The photo-electrons emitted from the back surface are collected at an anode leaving an image of electric charge. This electrical image is then scanned by a beam of low-velocity electrons, whose energy is just insufficient to reach the photo-sensitive layer in black areas of the scene, but in light areas the existence of a positive charge, caused by the loss of photoelectrons, enables the scanning beam to reach the photosensitive layer and to replace the lost electrons, so that current flows from the electron gun to the photosensitive layer, as a function of the luminance of the image, as the electron beam scans the picture. The flow of this current causes changes in the voltage on the transparent conducting layer, from which the

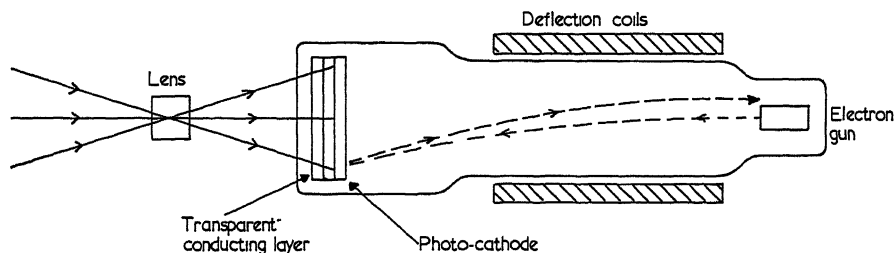


Fig. 20.3. Ordinary orthicon (CPS Emitron) camera tube. Full lines light, broken lines electrons

image signal is derived. This type of tube does not suffer from local tone-distortions which occur in iconoscopes, but its sensitivity is rather too low for effective use in colour cameras. It has an almost linear relationship between signal and luminance, which means that the signal must be adjusted (*gamma-corrected*) before being supplied to a receiver, the range of tones over which the response is linear is such as to make its use for deriving television signals from photographic film (where its low sensitivity is less important) rather marginal.

### 20.3 Tubes suitable for colour

In Fig 20.4 the main features of the *image-orthicon* tube are illustrated. This tube combines the low-energy scanning beam of the orthicon, with the electron-image stage of the image-iconoscope, and adds an electron-multiplier stage for increased sensitivity. The image is formed on a photosensitive layer, and the photo-electrons produced from this photo-cathode are focussed in an imagewise

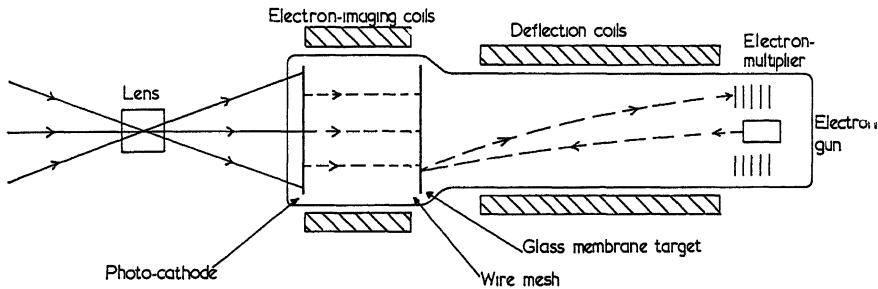


Fig 20.4. Image-orthicon camera tube. Full lines light, broken lines electrons

way on the 'target'. The target consists of an extremely thin glass membrane with a fine metal mesh, located very closely parallel to it, on the side on which the photo-electrons are incident. The photoelectrons cause secondary electrons to be emitted from the glass membrane and these are collected on the wire mesh; the glass is so thin that the resulting charge pattern on the glass appears on both sides of it. When the glass is scanned by a low-energy electron beam, electrons therefore reach the target only as a function of the luminance of the image of the scene, as in the ordinary orthicon. Changes in image luminance therefore cause changes in the electron beam current, which on returning from the target enters the first stage of a five stage electron-multiplier tube.

The sensitivity of image-orthicon tubes is very high, enabling good black-and-white pictures to be obtained at scene-illumination levels down to

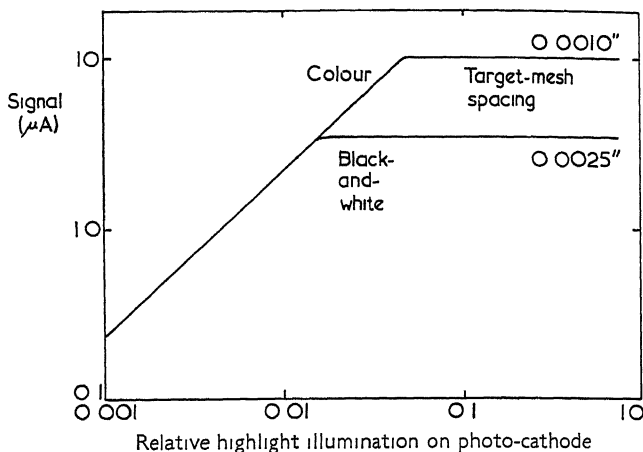
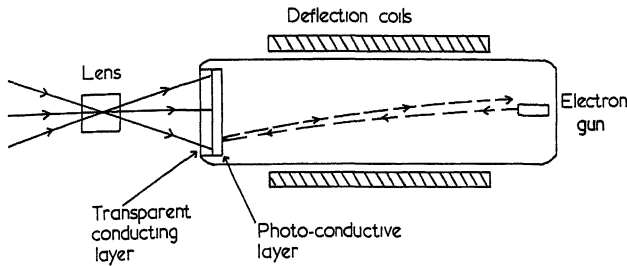


Fig. 20.5 Response characteristic for image orthicon tubes

about 20 lux. Like the orthicon, the image-orthicon has a linear response, but, as the luminance level is raised, a point is reached where the wire mesh is unable to collect many more secondary electrons and the response then flattens out as shown in Fig. 20.5 (Neuhauser, 1956), and the secondary electrons not collected by the mesh fall back on to the target and produce areas of negative charge which result in black halos appearing around very bright objects such as light sources. For colour work these distortions being, in general, different in the three pictures, would produce intolerable spurious colours, so the tubes must be operated below the bend, or 'knee', of their characteristics. By reducing the mesh spacing the knee can be raised, as shown in Fig. 20.5, and this was usually done for tubes intended for colour. The range of tones over which a colour image-orthicon tube operates linearly is about 90 to 1, expressed as the ratio of peak-signal to R.M.S.-noise, in log-units this amounts to 1.95, or in decibels of signal amplitude 39 dB.<sup>1</sup> In practice, however, the need for gamma correction and *aperture-correction* (increasing the amplitudes of the high frequencies in the signal so as to offset fine-detail contrast-reduction caused by finite size or 'aperture' of the electron spots, see Section 20.9) usually reduce the peak signal-to-noise ratio below this level.

In Fig. 20.6 the main features of the *vidicon* tube are shown. The image of the outside scene is formed on a thin layer of photo-conductive material

<sup>1</sup> In electrical engineering, power is proportional to the *square* of the voltage or current so that a change of one  $\log_{10}$  unit in voltage or current is equal to twenty (not ten) decibels. In television, if the transducer-output voltage or current is considered as *directly* proportional to the amount of light, a given change in signal voltage or current expressed in decibels must be divided by twenty to obtain the corresponding change in  $\log_{10}$  of the amount of light, conversely, changes in  $\log_{10}$  of the amount of light must be multiplied by twenty to obtain the corresponding change in voltage or current in decibels.



*Fig 20 6* Vidicon tube  
Full lines light, broken  
lines electrons

which has in contact with it (on the incident-light side) a transparent conducting layer which is kept at a voltage positive with respect to that of a low-energy electron gun on the other side of the layer. The result is that, in the absence of light, the photo-conductive layer acts as an insulator and prevents current flowing from the gun to the transparent conducting layer, but when light falls on the device, the photo-conductive layer becomes conducting, so that electrons move towards the transparent conducting layer, and hence the potential of the surface of the photo-conductive layer rises as a function of the light intensity; then the electron beam, as it scans the image area, deposits electrons so as to reduce the charge once more, and hence a current flows to the transparent conducting layer, in accordance with the luminance of the image, to provide the required signal.

It is clear that the vidicon is a somewhat simpler device than the image-orthicon but it is less sensitive, requiring scene-illumination levels of around 500 lux for good black-and-white pictures. The response characteristics of the vidicon are like the iconoscope's, the signal being roughly proportional to the square root of the incident light, so little gamma correction is needed; but, unlike the iconoscope's, the vidicon's response is not affected by local luminance variations. Unlike the orthicon, the tone range handled without distortion is very adequate, signal to noise ratios of 300 to 1 (50 dB) being quoted, although aperture correction often causes a reduction to more like 100 to 1 (40 dB). In Fig 20 7 response curves for a typical vidicon (Neuhauser, 1956) are shown on a log-log plot, so that straight lines of gamma (slope) equal to about 0.5 are obtained, the gammas of typical vidicon tubes usually fall in the range 0.5 to 0.6. The different lines in Fig. 20.7 were obtained simply by altering the voltage difference between the transparent conducting layer and the electron gun, and this provides a very convenient sensitivity adjustment (in a colour camera it can be used to equalize the three signals given by white). The vidicon has very low and stable dark current and this is important in colour cameras, otherwise shadows and blacks may be reproduced coloured; in fact all its tonal transfer characteristics are very stable and linear (on a log-log plot), being free from any 'knees' such as occur with the image-orthicons. But, in addition to limited sensitivity, the vidicon does possess one further disadvantage: it has a time lag which can cause

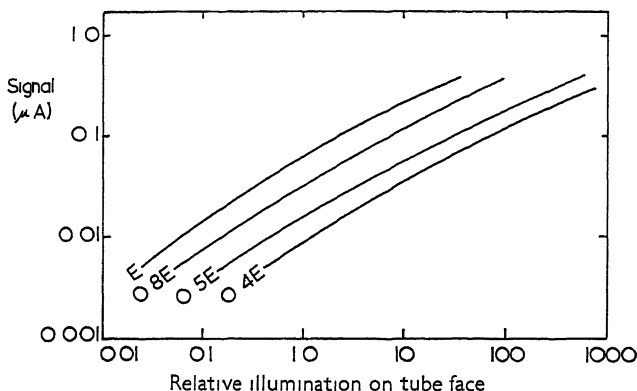


Fig 20.7 Response characteristics for vidicon tube at various voltage differences ( $E$ ,  $0.8E$ ,  $0.5E$ , and  $0.4E$ , where  $E$  is the maximum possible) between the transparent conducting layer and the electron gun

slight smearing of the picture, however, the lag is dependent on the light level, and with scene illumination levels above 1000 lux it is fairly negligible. The vidicon, with its wide stable range of tone reproduction, is well suited to deriving television signals from photographic film images. Vidicon tubes are smaller than image-orthicons and therefore enable smaller colour cameras to be constructed.

The *Plumbicon* tube (De Haan and Van Doorn, 1964) operates on exactly the same principles as the vidicon tube but the photo-conductor, instead of being antimony sulphide ( $\text{Sb}_2\text{S}_3$ ) or Selenium ( $\text{Se}$ ) is lead monoxide ( $\text{PbO}$ ).

The sensitivity of the Plumbicon is intermediate between that of the image-orthicon and the vidicon, good black-and-white images being obtained down to scene-illumination levels of about 100 lux. The gamma of the response

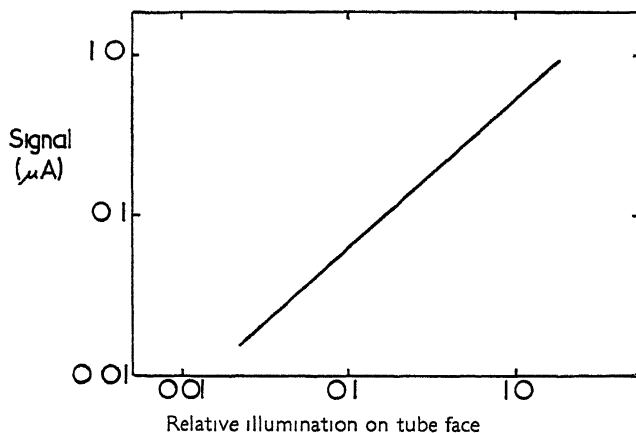


Fig 20.8 Response characteristic for Plumbicon tube



curve, as shown in Fig 20.8, is about 1.0 (on a log-log plot) so that gamma correction is required. The range of tones reproduced without distortion is about 80 to 1 or 38 dB at scene-illumination levels of 1500 lux, and about 65 to 1 or 36 dB at 250 lux. The image area used is very small,  $12 \times 16$  mm, so that high-aperture lenses can be used without serious loss of depth of focus, and very compact colour cameras can be made. The dark current is very low and the tone characteristics are very reproducible and linear, and are independent of light level, local luminance differences in the image, operating voltage, and ambient temperature. The Plumbicon does not suffer from any appreciable time-lag effects (except at very low light levels). Plumbicon tubes are very widely used in colour television cameras.

#### 20.4 Spectral sensitivities of television camera tubes

It is obviously necessary that camera tubes used for colour should have sensitivity throughout the visible spectrum, but the exact form of the spectral sensitivity curve is relatively unimportant because the desired curves (see Section 19.13) can usually be closely enough approximated by means of suitable filtration. In Fig 20.9 the spectral sensitivities of typical image-orthicon, vidicon, and Plumbicon tubes are shown for comparison. It is clear that all of the tubes have relatively more sensitivity in the blue than in the red regions of the spectrum; but blue filters are usually less efficient than red, and conditions of dim illumination often occur with tungsten lighting which is particularly poor in blue content. Hence it is usually found that in colour cameras the red and blue channels have similar effective sensitivities, with the green somewhat more sensitive. The sensitivity of the ordinary Plumbicon tube is too restricted in the red to give proper rendering of colours which

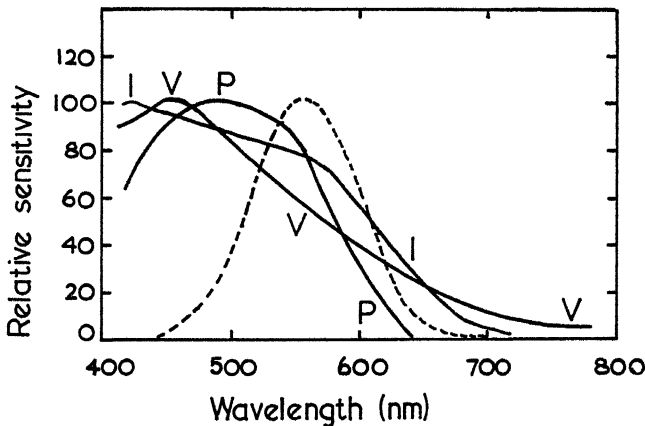


Fig 20.9. Spectral response curves for various tubes. I = image orthicon, V = vidicon, P = Plumbicon, broken line = the eye

have important changes in spectral reflectance beyond 640 nm, however, by matrixing, this can be corrected to a useful degree for the colours which are most likely to occur in practice (Monteath, 1966) Plumbicon tubes with increased far-red sensitivity have also been made (De Haan and Van Doorn, 1965)

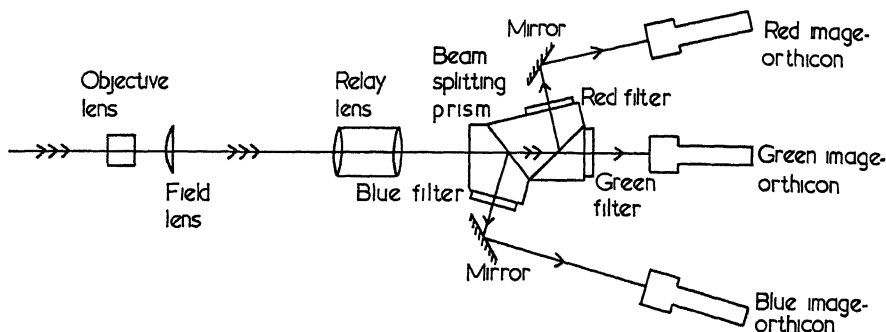


Fig. 20 10 Camera using three image-orthicon tubes

## 20.5 Camera arrangements

For closed circuit television, where the signals travel entirely by cable, the simple field-sequential system of colour television can be used in this case a red, green, and blue filter wheel rotating in front of what is essentially a black-and-white camera (but with the frame frequency suitably increased) is all that is needed. But for broadcast colour television the need to transmit mixtures of the red, green, and blue signals requires that they be present simultaneously, and hence different arrangements are necessary for both the cameras and the receivers. Three different types of camera are shown diagrammatically in Figs 20 10, 20 11, and 20 12.

In Fig 20 10 a camera employing three image-orthicon tubes is shown (Bertero, 1963). The objective lens forms an image in the plane of its associated field lens and a relay lens then forms secondary images on the three camera tubes. (The field lens, by forming an image of the objective lens in the relay lens, ensures that the latter collects all the light over the whole of the field.) The light is split by a dichroic (interference) prism assembly into red, green, and blue components before being imaged on to the three image-orthicon tubes. Colour filters are added to improve the approximation to the required spectral sensitivity curves, and neutral density filters may also be added to equalize the signals produced by white. The adjustable iris diaphragm of the camera is mounted in the relay lens. Focussing is carried out by altering the position of the objective lens along its axis.

Fig 20 11 shows the main features of a colour camera which employs three vidicon tubes (James, 1959) In this camera a relay lens is avoided by using a telephoto lens system and inserting the dichroic beam splitting mirrors between the front (negative) part of the lens and the rear (positive) part, the rear lens, being situated after the beam is split into three, has to be triplicated, of course. By a suitable choice of focal lengths the angles of the beams of light between the front and rear lenses is kept down to  $\pm 4\frac{1}{2}^\circ$  which makes the optics easier to design

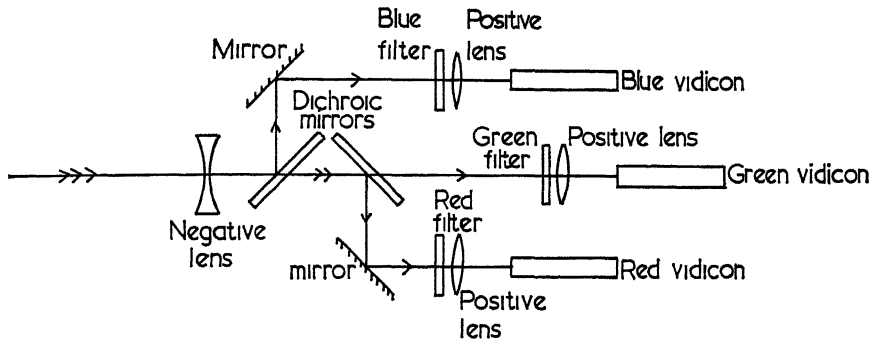


Fig 20 11 Camera using three vidicon tubes.

Fig 20 12 depicts a Plumbicon camera arrangement. A very compact dichroic prism arrangement, situated between the lens and the tube faces, is used to split the beam into three, and this, combined with the small size of the Plumbicon tubes, results in a very neat camera arrangement (Van Doorn, De Lang, and Bouwis, 1966). Cameras of this general type are very widely used.

## 20.6 Image equality in colour cameras

In a colour camera it is necessary for the three images to be identical in tone reproduction, and, to achieve this, care has to be taken at several stages. First, the flare characteristics of the three optical paths should be closely similar. Secondly, each of the three tubes should have uniform sensitivity and tone reproduction characteristics all over its image area or colour shading over the picture will occur (although some correction for non-uniformity over the picture can be provided subsequently electronically). Finally the tone reproduction characteristics of the three tubes should be closely similar to one another, or a grey scale will be reproduced coloured at some densities.

The camera tubes used in colour television are normally capable of providing all the definition required by the television system being used,

but unless the images formed on the three tubes are geometrically identical and in exact registration with respect to the electron scanning, poor definition, and colour fringing, occur. Very precise optical and electronic components are therefore required and the optics have to be mounted very rigidly. (In the image-orthicon cameras it was also necessary for the electron-imaging sections of the three tubes to be identical.)

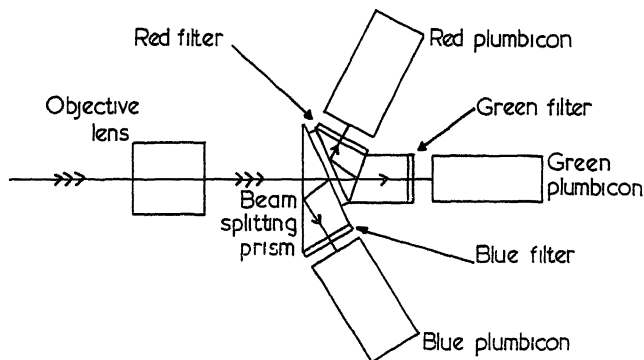


Fig 20.12 Camera using three Plumbicon tubes

### 20.7 R-Y-B cameras

The problems of definition are somewhat alleviated in the case of the blue tube because the blue contribution to the high definition luminance signal usually amounts to only about 10 % of the total, and the colour difference signals, where the blue contribution is much more important, are of low definition. From the point of view of definition alone, the ideal camera would be one in which the three signals produced were not red, green, and blue, but red, luminance, and blue. Optically this is not difficult to arrange, requiring only that the green filter be broadened to admit a little red and blue light so as to result in that channel having a spectral sensitivity similar to the  $\bar{y}_\lambda$  function. The registration problems would then be alleviated because all the high definition would be confined to one of the three images, and lack of registration with the other two would only show up if it was so large as to be resolved by the low definition colour-difference signals. The advantage, however, is not found in practice to be as large as might be expected, because the eye seems to be very sensitive to colour fringes around edges in a picture. The mis-registration tolerances in an R-Y-B camera are therefore only about twice as great as for an R-G-B camera, instead of four times as might be expected from band-width considerations. Splitting the light into luminance, red and blue signals, is also less efficient optically than splitting it into green, red, and blue, signals.

The production of a separate luminance signal in the camera leads to a rather complicated situation regarding gamma correction. The luminance signal,  $E_v$ , would have to be gamma-corrected to  $E_v^{1/\gamma}$  before transmission, and would therefore be related to the red, green, and blue signals  $E_R$ ,  $E_G$ , and  $E_B$ , thus:

$$E_v^{1/\gamma} = (lE_R + mE_G + nE_B)^{1/\gamma}$$

where  $l$ ,  $m$ , and  $n$  are the usual luminance factors. The other two signals available at the receiver would be  $E_R^{1/\gamma} - E_v^{1/\gamma}$  and  $E_B^{1/\gamma} - E_v^{1/\gamma}$ , and although  $E_R^{1/\gamma}$  and  $E_B^{1/\gamma}$  are easily recovered (by adding  $E_v^{1/\gamma}$  to each), the recovery of  $E_G^{1/\gamma}$  is a very complicated business, requiring the signals first to be raised to the power  $\gamma$ , then added and subtracted, and then raised to the power  $1/\gamma$ . The added complexity that this would call for in the receiver (involving extra cost and loss of signal-to-noise ratio) has prevented R-Y-B types of camera from being used in this way.

Various schemes have been suggested for recovering an approximate  $E_G^{1/\gamma}$  signal by less complicated procedures at the receiver. For instance, if the circuits used were the same as those for use with the normal luminance signal ( $E_v' = lE_R^{1/\gamma} + mE_G^{1/\gamma} + nE_B^{1/\gamma}$ ) then the actual green signal recovered,  $E_g^{1/\gamma}$  would be given by (see Section 19.14)

$$E_g^{1/\gamma} = E_v^{1/\gamma} - \frac{l}{m}(E_R^{1/\gamma} - E_v^{1/\gamma}) - \frac{n}{m}(E_B^{1/\gamma} - E_v^{1/\gamma})$$

Remembering that  $l + m + n = 1$ , this becomes

$$E_g^{1/\gamma} = \frac{1}{m}E_v^{1/\gamma} - \frac{l}{m}E_R^{1/\gamma} - \frac{n}{m}E_B^{1/\gamma}$$

Since  $-\frac{l}{m}E_R^{1/\gamma} - \frac{n}{m}E_B^{1/\gamma} = E_G^{1/\gamma} - \frac{1}{m}E_v'$  we obtain

$$E_g^{1/\gamma} = E_G^{1/\gamma} + \frac{1}{m}(E_v^{1/\gamma} - E_v').$$

For greys  $E_v^{1/\gamma} - E_v'$  is zero, but for colours it is always positive. Hence the green signals are distorted by being increased as saturation increases. Thus green colours would be increased in saturation, but red and blue colours would be desaturated and altered in hue. These errors can be reduced by subtracting from  $E_g^{1/\gamma}$  a signal which is a suitable function of colour saturation, and this could be obtained by rectifying the chrominance signal (James and Karowski, 1962), but only at the cost of complicating the receiver.

Because of the above receiver complications it is preferable with an R-Y-B camera for a low definition  $E_G$  signal to be recovered from the  $E_R$ ,  $E_B$ , and  $E_v$  signals at the transmitter, in the next section it is shown that by suitable processing of these signals before transmission the correct signals can be recovered without any extra complications at the receiver, and without losing the advantages of having a separate high-definition luminance signal produced by the camera.

### 20.8 Four-tube cameras

The difficulties over recovering the green signal properly, when an R-Y-B camera is used, appear in a somewhat different form if a separate luminance signal is derived in addition to all three colour signals by using four camera tubes. In such an R-G-B-Y camera, the two colour-difference signals are derived from the red, green, and blue tubes in the usual way, by first forming the  $E_y'$  signal

$$E_y' = lE_R^{1/\gamma} + mE_G^{1/\gamma} + nE_B^{1/\gamma}$$

and then subtracting this signal from  $E_R^{1/\gamma}$  and  $E_B^{1/\gamma}$  to obtain

$$E_R^{1/\gamma} - E_y'$$

and

$$E_B^{1/\gamma} - E_y'$$

The fourth tube is then used to provide a true gamma-corrected luminance signal  $E_y^{1/\gamma}$ . As usual, only the luminance signal is of high definition, so that the red, green, and blue tubes which contribute only to the colour-difference signals can be of lower definition and require less precise registration. The receiver then attempts to recover the required colour signals  $E_R^{1/\gamma}$ ,  $E_G^{1/\gamma}$ , and  $E_B^{1/\gamma}$ , but, because in general  $E_y'$  and  $E_y^{1/\gamma}$  are not equal, all three colour signals are now only recovered in modified form,  $E_{MR}^{1/\gamma}$ ,  $E_{MG}^{1/\gamma}$ , and  $E_{MB}^{1/\gamma}$ , thus:

$$E_{MR}^{1/\gamma} = E_R^{1/\gamma} - E_y' + E_y^{1/\gamma} = E_R^{1/\gamma} + (E_y^{1/\gamma} - E_y')$$

$$E_{MB}^{1/\gamma} = E_B^{1/\gamma} - E_y' + E_y^{1/\gamma} = E_B^{1/\gamma} + (E_y^{1/\gamma} - E_y')$$

$$E_{MG}^{1/\gamma} = E_y^{1/\gamma} - \frac{l}{m}(E_R^{1/\gamma} - E_y') - \frac{n}{m}(E_B^{1/\gamma} - E_y')$$

Remembering that  $E_y' = lE_R^{1/\gamma} + mE_G^{1/\gamma} + nE_B^{1/\gamma}$  and that  $l+m+n=1$ , the last expression reduces to

$$E_{MG}^{1/\gamma} = E_G^{1/\gamma} + (E_y^{1/\gamma} - E_y')$$

Thus it is seen that, whereas in the R-Y-B camera only the green signal was distorted, in the four-tube camera all three colour signals are distorted, and this might at first sight seem to be a worse situation. But the distortion now consists of an equal addition to all three signals and this is equivalent to a small addition of white light, which is usually a fairly unimportant defect. Hue errors are thus largely avoided, and it is found in practice that the errors caused by a four-tube camera are appreciably less noticeable than those produced by an R-Y-B camera (Abrahams, 1963). It must be remembered also that, even with a basic R-G-B camera, colours of high colour saturation are reproduced too dark in small areas because of gamma-correction effects, so that the extra luminance resulting from the use of the fourth camera tube will operate in the direction of correcting this defect.

However, it is possible to process the signals from a four-tube camera so as to produce truly correct signals for transmission, at least for large areas. The procedure is to form an additional low-definition true luminance signal from the three colour tubes, thus

$$E_{yc}^{1/\gamma} = (lE_R + mE_G + nE_B)^{1/\gamma}$$

This then has subtracted from it the low-definition  $E_y'$  signal to obtain a low-definition luminance correcting signal

$$E_{yc}^{1/\gamma} - E_y'.$$

This low-definition correcting signal is then subtracted from the high definition true-luminance signal  $E_y^{1/\gamma}$  to give a corrected luminance signal for transmission.

$$E_y^{1/\gamma} - (E_{yc}^{1/\gamma} - E_y').$$

When the receiver adds this signal to its colour difference signals, in large areas, where  $E_y^{1/\gamma} = E_{yc}^{1/\gamma}$ , the correct colour signals are obtained thus

$$E_R^{1/\gamma} - E_y' + E_y^{1/\gamma} - (E_{yc}^{1/\gamma} - E_y') = E_R^{1/\gamma}$$

$$E_G^{1/\gamma} - E_y' + E_y^{1/\gamma} - (E_{yc}^{1/\gamma} - E_y') = E_G^{1/\gamma}$$

$$E_B^{1/\gamma} - E_y' + E_y^{1/\gamma} - (E_{yc}^{1/\gamma} - E_y') = E_B^{1/\gamma}$$

Circuits performing these operations are practicable and since all the extra complication is at the transmitter and none at the receiver, the use of luminance correcting signals of this type is the preferred procedure with four-tube cameras

A similar form of correction can also be applied to three-tube R-Y-B cameras. However, in this case it is necessary first to derive a low-definition  $E_G$  signal from the  $E_R$  and  $E_B$  signals and from a modified  $E_y$  signal whose bandwidth has been suitably restricted, this derivation must be carried out with linear signals (voltages proportional to amounts of light) in order to obtain the correct result, and with cameras using Plumbicon tubes this is facilitated by the fact that these tubes have gammas of about 1.0 as shown in Fig. 20.8.

The four-tube camera makes it possible to run the colour signals at a higher gamma than the luminance signal, and in this way colour saturation can be increased to overcome system deficiencies which tend to lower saturation (such as neglect of the negative lobes of the theoretical sensitivity curves; or the addition of the unwanted white signal described earlier, if this is not corrected by a luminance correcting signal)

A four-tube camera employing an image-orthicon for the luminance signal and three vidicons for the colour signals has been described (James, 1963), but most four-tube cameras employ four vidicons or four Plumbicons. Fig. 20.14 illustrates the arrangement in a four-tube vidicon camera (Abrahams, 1963); this type of camera is well suited to deriving colour television signals from colour film (see Chapter 23). For ordinary broadcast work, four-tube cameras

employing four Plumbicons are generally used (Underhill, 1967, Parker-Smith, 1967, James, Perkins, Pyke, Taylor, Kent, and Fairbairn, 1970) In the latter type of camera a compact, four-way, beam-splitting, dichroic prism block is used of the type shown in Fig 20 13

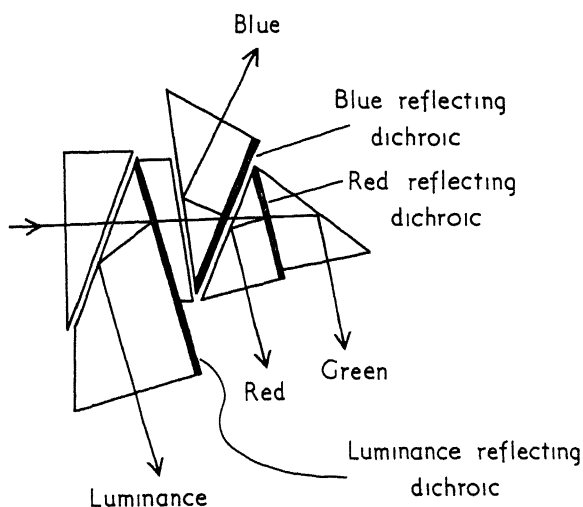


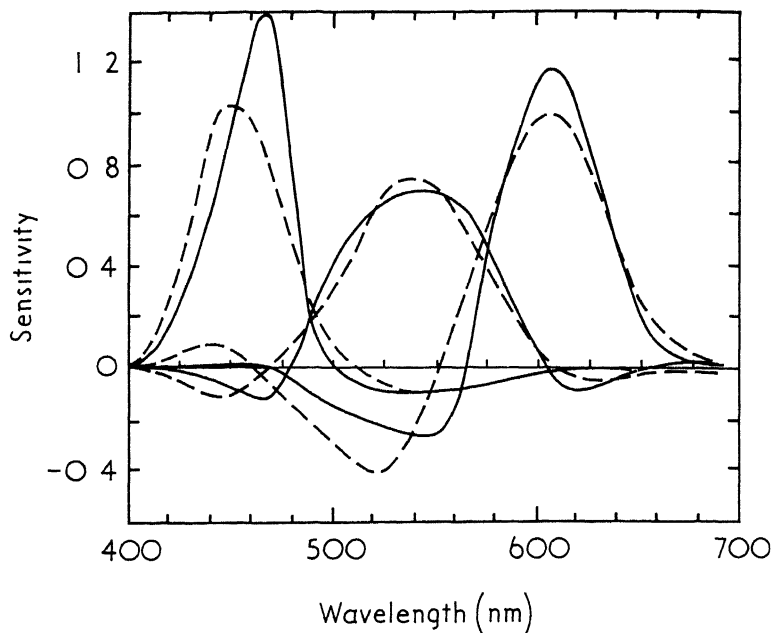
Fig 20 13 Dichroic beam-splitting prism block of the type used in some four-tube cameras.

### 20.9 Automatic registration

One way of improving the registration of the images in television cameras is to provide servo devices which automatically correct for any errors which happen to be present at any given time. These automatic registration devices can consist of a built-in test-pattern, which can be injected into the camera optically, and from which error signals can be derived for adjusting the positions of the three electron beams, or error signals can be detected from ordinary subject matter on the basis of the assumption that a difference signal (for example, the signal from the green tube subtracted from that of another tube) will be minimal when the camera is correctly registered (Wood, 1970). Some cameras combine both these features—a specially injected test signal for a very comprehensive series of adjustments, including tilt and twist of the images, and a dynamic error-detection and servo-system for continued adjustment of the camera in some features while it is actually in use (Underhill, 1971).

The advent of these automatic registration devices has to some extent removed the need for the four-tube approach to camera design (Parker-Smith, 1970).





*Fig 20 15* Broken lines colour matching functions corresponding to the B R E M A phosphors typical of those used in domestic receivers (B R E M A , 1969), full lines typical camera sensitivity curves obtained with matrixing

matrix transformation. The desire to avoid any unnecessary loss of light, so as to obtain the best signal-to-noise ratio from the camera, makes some all-positive colour-matching functions preferable to others. But if the coefficients of the matrix are too high, the signal-to-noise ratio may be adversely affected. It is also desirable to equalize the light levels on the three tubes to avoid coloured lag-effects. Loss of light, and high matrix-coefficients, make the choice of the  $\bar{y}_\lambda$  curve unsatisfactory for one of the three functions (although attractive as a basis for the luminance signal required for transmission), a compromise used in one type of camera is to use a narrowed  $\bar{y}_\lambda$  curve for one function, to provide high-definition approximate-luminance information in fine detail, with the low-definition red, green, and blue signals being derived from it and from the other two (red and blue) tubes by matrixing (Underhill and Crowley, 1970).

The use of a set of colour-matching functions, together with matrixing appropriate to the receiver phosphors, makes possible colorimetrically correct reproduction of all colours within the gamut of colours matchable by the phosphors (but operation of the system with an overall gamma greater than 1.0

introduces errors as shown in Fig 19 9) However, as the values required in the matrix are dependent on the chromaticities of the phosphors, standardization of the phosphor chromaticities is very desirable A standard has been drawn up for use in Europe (B R E M A , 1969) and in Fig 20 15 the broken lines show the corresponding colour matching functions, the full lines in Fig 20 15 show the extent to which a typical camera, using matrixing, duplicates these curves.

Matching the spectral sensitivities of groups of cameras used in the same studio is very important, and, because a perfect match is difficult to obtain, final adjustments of colour balance may better be made using for test purposes a skin colour rather than a white or grey (Knight, 1972)

### 20.11 Aperture correction

In camera pick-up tubes, even if the optical and electric-charge images are perfectly sharp, the picture-signal produced by the tube corresponds to an image whose sharpness is reduced by being scanned by an electron spot of finite size or *aperture*. This results in a basic limitation in the number of lines per picture-width which can be resolved, and also in a reduction in contrast across vertical edges; the contrast across vertical edges can, however, be increased again, a technique known as *horizontal aperture correction* One way of achieving this type of correction is to delay the signal for a time comparable with that taken to scan a distance similar to the effective aperture of the electron spot, and then to subtract from it a correcting signal which is a function of the average of the undelayed signal and a signal delayed twice as long, in this way a sort of unsharp masking effect can be achieved (see Section 15 2). The correcting signal is less sharp than the main signal, and is also made less contrasty, the result of subtracting it from the main signal is therefore to reduce contrast except in fine detail. Hence, upon increasing the overall contrast of the composite signal, the contrast of the coarse detail is restored, but that of the fine detail is enhanced.

In a similar way it is possible to introduce *vertical aperture correction* to correct for any tendency for the aperture of the electron spot in the camera pick-up tube to be greater than the spacing between neighbouring picture-lines, and to increase the contrast across horizontal edges In this case the main signal has to be delayed by a time equal to that taken to scan one *line*, and the correcting signal is then a function of the average of the undelayed signal and a signal delayed twice as long In this case the unsharpness of the 'mask' is equivalent to about 2 field-lines or 4 picture-lines

In three- and four-tube cameras, the advantages of aperture correction are only fully realized if the registration of the images is very good, because of the high sensitivity of the eye to colour fringing It is, however, possible to derive a common 'masking' signal from *one* of the camera tubes and to use it as the correcting signal for *all* the main signals. When this is done in three-tube cameras, some of the advantages of four-tube cameras are obtained because

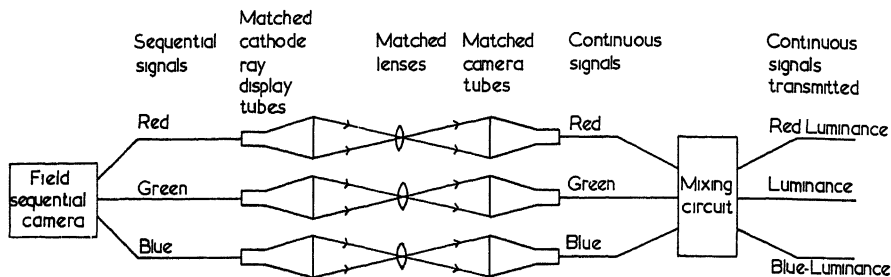


Fig 20.16 Principle of the Chromacoder continuously available red, green, and blue signals are obtained from field sequential camera signals

the enhancement of contrast across edges, being derived from a single camera-tube, cannot be affected by camera mis-registration and therefore cannot contribute to colour fringing. This is known as the *contours out of green* technique, because the green camera-tube (having the spectral sensitivity most similar to that corresponding to a true luminance signal) is generally the preferred source for the correcting signal (De Vrijer, Tan, and Van Doorn, 1966)

## 20.12 Simple cameras

Ideally, of course, the simpler the camera the better, and if only one pick-up tube was needed a really simple camera could be envisaged. The field-sequential system not being permissible for broadcast colour television, some thought has been given to the problem of producing simultaneous signals from a single tube. Tubes with vertical stripes, having sensitivities to red, green, and blue light only, have been described (Weiner, Grey, Borgan, Ochs, and Thompson, 1955) but so far none of these has been successfully reduced to practice. Tubes with yellow and cyan stripes at different angles have also been described (Attew, 1972). Cameras using only two tubes have also been devised. One such arrangement was described in Section 19.7, and others have been developed (Takemura, Sato, and Tajiri, 1973; Flory, 1973).

Because of the great simplicity of field-sequential cameras, attempts have been made to obtain simultaneous signals from them. In one such device, called the *Chromacoder* (James, 1955; Kell, 1950) the successive red, green, and blue signals from a field-sequential camera are displayed on three very carefully matched cathode-ray tubes, the decay time of the phosphor on the tubes being made long enough to provide substantially continuous pictures on each display tube. In its simplest form, as shown diagrammatically in Fig. 20.16, such a Chromacoder displays the red, green, and blue signals on its three cathode-ray tubes, and these are then imaged optically on to three camera tubes carefully matched for scan-register and response-curve; thus continuous

$E_R$ ,  $E_G$ , and  $E_B$  signals are available, from which the  $E_R^{1/\gamma} - E_Y'$ ,  $E_G^{1/\gamma} - E_Y'$ , and  $E_B'$  signals are obtained in the usual way. The advantage of this system is that in a television transmitting station, signals from any number of field-sequential cameras, scattered around the various studios, can be handled one after another by a single Chromacoder situated in one central place; and only the Chromacoder needs three matched tubes, it being permissible for the individual camera tubes to vary amongst themselves. However, the improvements made in simultaneous colour-cameras have now largely obviated the need for the Chromacoder type of device.

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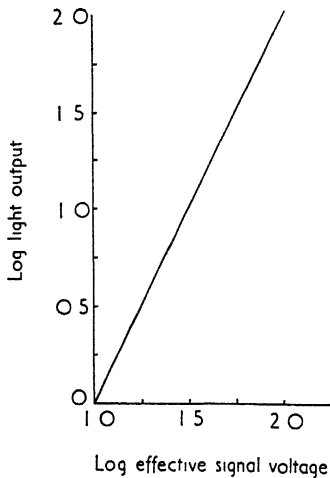
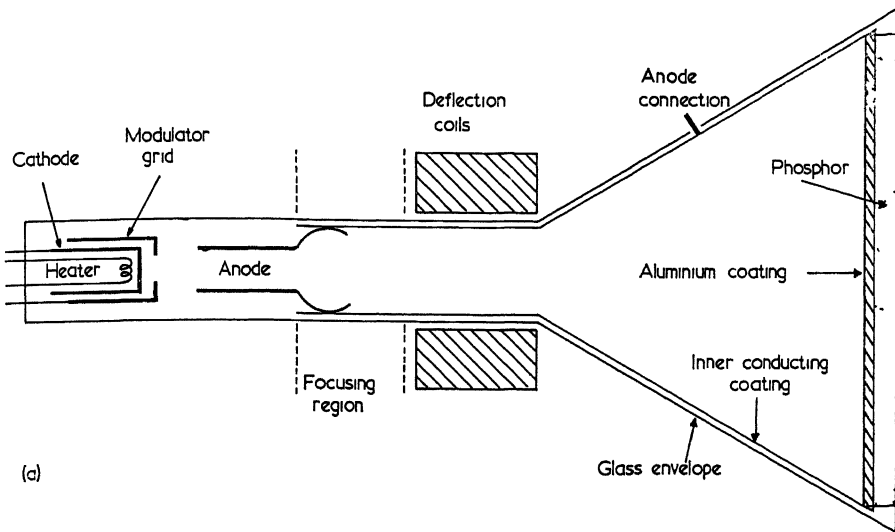
# Display Devices for Colour Television

1 Introduction - 2 The Trinoscope - 3 Triple projection - 4 The shadow-mask tube - 5 The Trinitron - 6. Self-converging tubes - 7 The Gabor tube - 8. Lawrence tubes (Chromatrons) - 9 Decoding tubes - 10. Index tubes - 11. The Banana tube - 12. The Eidophor - 13. Laser displays - 14. Multi-layer additive receivers - 15 Light-emitting panels - 16 Subtractive receivers - 17 Phosphors for additive receivers - 18 The chromaticity of reproduced white - 19 The luminance of reproduced white

## 21.1 Introduction

THE earliest television systems, which depended on a mechanical or optical device for breaking the picture up into lines, such as the rotating disc shown in Fig. 20 1, used similar non-electronic devices for displaying the picture at the receiver. The advent of high-definition television, with the invention of the iconoscope, required much more rapid means of 'writing' the picture, and the required means was found in the cathode-ray tube, the principle of which is to produce light by exciting a fluorescent layer with a beam of electrons moved rapidly over its surface.

The main features of a cathode-ray tube of the type used in television are shown diagrammatically in Fig. 21.1(a). A *cathode* is coated with a suitable electron-emitting material, and hence, when its temperature is raised by a heater, a supply of electrons is provided. The cathode is housed in an evacuated glass envelope, so that the electrons can be accelerated towards an *anode* which is kept at a highly positive potential relative to the cathode, the accelerated electrons strike a *screen*, consisting of a layer of phosphor coated on the inside of the glass envelope, and thus light is produced. The amount of light produced is regulated by altering the voltage difference between the cathode and the *modulator-grid* (sometimes called the *control-grid* or often just the *grid*). The position at which the light is produced on the screen is regulated by *focusing* devices and by *deflection* devices. The focusing devices, which produce suitable magnetic or electrostatic fields in the neck of the envelope, result



*Fig 21.1 (a) Diagrammatic representation (not to scale) of the main features of a cathode-ray tube of the type used for television. (b) Typical cathode-ray tube response characteristic*

in the electrons being imaged on the phosphor as a small spot, instead of as a large patch. The deflection devices usually consist of coils producing magnetic fields (electro-static deflection is generally used only in oscilloscopes) · these magnetic fields cause the electron spot to be moved very rapidly across the face of the tube so as to produce the picture by scanning the phosphor line by line in the required manner. Accurate scanning is facilitated by coating

the inside of the conical part of the tube with a conducting layer which is held at the same voltage as the anode thus providing for the moving electron beam a volume virtually free of any electrostatic fields. The phosphor usually has coated on its inner side a very thin layer of aluminium which is also held at anode voltage and this not only assists in eliminating electrostatic fields, but also prevents secondary emission of electrons from the phosphor, and also avoids waste of light by reflecting forwards in a useful direction the light emitted by the phosphor backwards (towards the cathode) which would otherwise be lost.

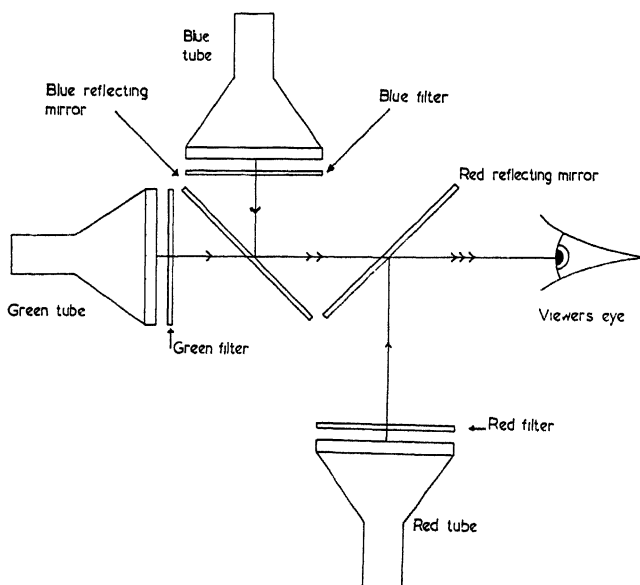


Fig. 21.2. The Trinoscope

Typical operating values for cathode-ray tubes used for television, are as follows. Anode voltages range from about 16 kV (kilo-volts) for black-and-white tubes to 25 kV for colour tubes and 100 kV for projection tubes. The difference between the modulator-grid and the cathode voltages may range from some tens of volts negative (modulator-grid voltage *below* cathode voltage) when all the electrons are prevented from reaching the phosphor and black is produced, to some tens of volts positive when maximum luminance (*peak-white*) is being produced. The voltage difference which produces black is referred to as the *black-out bias* or *black-set* (adjustment of which on a domestic receiver is sometimes labelled *brightness*). It is convenient to express the modulator-grid to cathode voltage-difference as a difference from the black-out bias, and when this is done it may be referred to as the *effective signal voltage*.

or the *drive* (adjustment of the amplification of which on a domestic receiver is sometimes labelled '*contrast*') The amount of current flowing in the electron beam (the *beam current*) usually varies from zero when black is being reproduced to some hundreds of micro-amps when peak-white is being reproduced. The luminance at which peak-white is produced is usually about 100 cd/m<sup>2</sup> for ordinary viewing, but may be several times this figure for projection tubes operated at anode voltages as high as 100 kV. These high luminances would be unsatisfactory for direct viewing because the 50 or 60 cycle-per-second flicker in television pictures is only unobtrusive at the lower luminance levels.

The actual tubes used in practice are more elaborate than indicated in Fig. 21.1(a), and extra grids and electrodes may be included: thus a *screen-grid* at a few hundred volts above the cathode voltage, and focusing electrodes at a few thousand volts above the cathode voltage, may be used, in which case the electrons are accelerated through a series of voltage steps between the cathode and the anode.

When the effective signal voltage,  $E$ , is zero, the beam current, by definition, is also zero. As  $E$  is increased, the beam current,  $I$ , increases, and the effect is analogous to opening the iris diaphragm on a lens. If the effective diameter of the electronic iris is roughly proportional to  $E$ , the area of the iris will be proportional to  $E^2$ , and hence the beam current,  $I$ , will be roughly proportional to  $E^2$ . The power in the beam is equal to the current multiplied by the accelerating voltage,  $V$ , and hence is equal to  $VI$ . The accelerating voltage,  $V$ , is equal to the anode voltage relative to the cathode voltage, and although the latter may vary as  $E$  is varied, its maximum variation is usually only about 100 volts and this is negligible compared to the anode voltage of tens of thousands of volts. The accelerating voltage,  $V$ , may therefore be regarded as constant, so that the power is proportional to the beam current,  $I$ . If the phosphor is such that the amount of light produced is proportional to the power, and hence proportional to the beam current,  $I$  (such phosphors are often referred to as being *linear*), then, since  $I$  is proportional to  $E^2$ , the amount of light produced by this hypothetical tube will also be proportional to  $E^2$ .

The tone reproduction characteristics of real cathode-ray tubes are such that the light output is approximately proportional to a function intermediate between the square and the cube of the effective signal voltage. When the logarithm of the light output is plotted against the logarithm of the effective signal voltage, a straight line is therefore obtained, as shown in Fig. 21.1(b). A slope (or *gamma*) of  $2.8 \pm 0.3$  for this line has been agreed upon as standard for colour television (B R E M A, 1969). The range of tones which a cathode-ray tube can display when no ambient light is allowed to fall on the face of the tube, depends on the amount of 'spill-over' light in the tube itself, and this may be low enough to enable the range to reach 100 to 1 (corresponding to 2.0 log units), but in practice the ambient lighting in the viewing situation usually lightens the blacks to the point where they have a luminance of at least 2% of that of the maximum luminance, so that the range of tones is not



more than 50 to 1 or 1.7 log units, if this is seen in dim-surround viewing conditions it will be equivalent to 1.7/1.25 or about 1.4 log units of scene luminance, which is much less than the figure of 2.2 log units typical of outdoor scenes (Jones and Condit, 1941, Hunt, 1965). If the ambient and spill-over light amounts to about 5%, then the range becomes 20 to 1 and this is equivalent to a log range of only 1.3, which is similar to that of typical reflection prints (see Section 13.9). Practical figures are generally regarded to be within the 2% to 5% range (Wentworth, 1955).

The application of the cathode-ray tube principle (fluorescence caused by electron bombardment) to the specific problems of colour television display devices has been the subject of intense technological effort and enormous ingenuity has been expended in trying to arrive at inexpensive reliable receivers for domestic use; some of these display devices will now be described, together with others for more special applications.

### 21.2 The trinoscope

The principle of the *trinoscope*, perhaps the least sophisticated colour television display device, is illustrated in Fig. 21.2. The three colour images are displayed on three separate cathode-ray tubes, and images of two of them are then combined with the third by means of semi-reflecting dichroic mirrors. To obtain maximum efficiency, special red-emitting, green-emitting, and blue-emitting phosphors can be used in the three tubes; colour trimming filters can be used in addition if necessary. The main problem in the trinoscope is to get exact geometric registration, and matching tone reproduction characteristics, of the three images all over the picture area, and it is evident that in this respect the device has problems similar to those of colour cameras. It is therefore necessary to use very high quality cathode-ray tubes and ancillary gear, and very precise mirrors rigidly mounted in exact position relative to the tubes. This makes it a costly device, but it has the virtue of giving images of higher luminance than most other display devices. Its main use is as a device from which tele-recordings on film can be made (Venis, 1969), it is far too expensive, as well as being too bulky, to be considered for use as a domestic receiver.

### 21.3 Triple projection

When projection television devices are being used, it is possible to use the triple projection principle by having three projection television tubes arranged so as to throw red, green, and blue images onto a single reflecting screen. The usual problems of registration have to be overcome, but when the final display is wanted in projected form, the method is usually the best to adopt (unless field-sequential displays can be used). Triple projection has been used for the display of colour television pictures in cinemas, and for displaying the terrain in flight-simulators used for training the crew of aircraft (Marconi, 1969).

### 21.4 The shadow-mask tube

The undesirable bulk and registration problems of the trinoscope and triple projector are avoided in the *shadow-mask tube*, by incorporating all three electron-guns in the same cathode-ray tube. Electronic registration is still required, of course, but, by having the three guns in the same tube, the same magnetic fields can be used for moving the three electron beams throughout the scanning sequence for each field of the picture. This is a considerable help, but there are many residual problems caused by the fact that, because the three electron beams do not originate from the same place, they do not in fact scan the picture identically. Thus when the beams are scanning the corners of the picture they have further to travel to the screen than when they are scanning

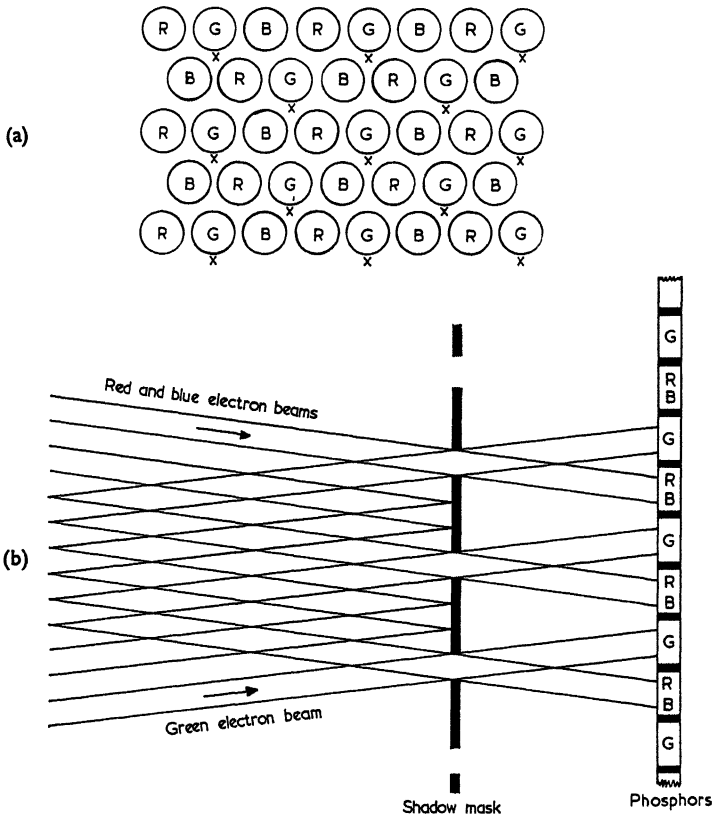


Fig. 21.3 The shadow-mask tube (a) arrangement of dots, with positions of holes in the shadow mask marked thus 'X' (b) Electron beam paths in a vertical plane the red and blue electron beams and phosphors are separated horizontally.

the centre, hence if their convergence is correct for the centre it will be too great for the corners, and so the magnetic fields have to be altered during the scanning by means of special current wave-forms applied to the electromagnets.

Before reaching the screen the three beams meet a metal plate with about 400 000 holes in it, situated about 18 mm from the phosphors. The three phosphors are laid down as dots (see Figs 31 and 213), and the geometry of the electron beam directions, the positions of the holes, and the positions of the dots, is such that all the red-phosphor dots are irradiated only by the gun to which the red signal is applied, the green-phosphor dots by the green-signal gun, and the blue-phosphor dots by the blue-signal gun. The rows of dots do not have to be aligned with the lines of the picture, but *moiré patterns* caused by beats between the line structure and the dot pattern arise at certain angles as these are worst at  $\pm 30^\circ$  and negligible at  $0^\circ$  it is arranged for the lines of the picture and the lines of the dots to be more or less parallel. For 525-line displays, the shadow-mask usually has about 357 000 holes, which provide about 520 lines of holes with about 690 holes in each line, hence the maximum definition of the tube amounts to about 345 black-and-white pairs along a line and 260 black-white pairs vertically. If the three electron beams were small enough to irradiate, on the average, not more than one line of holes and its associated triad of phosphor dots then the tube would not restrict the definition much in a 525-line system, but this would be a rather critical condition in which to operate and each electron beam normally irradiates two or three lines of holes and their associated triads of dots, there is therefore some theoretical loss of definition, but other factors, such as interlacing, may make the loss unimportant in practice (Jesty, 1958). For 625-line displays the tubes usually have about 440 000 holes providing about 575 lines of holes, with about 770 holes in each line.

The shadow-mask tube is capable of giving pictures of very good colour quality and is widely used both for high quality monitors and for domestic receivers. Very great care has to be taken in manufacture to see that the pattern of phosphor dots exactly coincides with the pattern of the holes in the metal plate, otherwise colour contamination occurs and produces serious errors of hue. The holes in the metal plate are therefore etched by photo-engraving using a master negative to ensure absolutely correct geometry. The inside of a tube is then coated with a photo-resist containing the red-phosphor, and then its metal plate is mounted in position and a light source placed in the position from which the electron beam carrying the red signal will finally appear to emanate. The light passing through the holes in the metal plate then causes the photo-resist to form hardened dots of phosphor; the metal plate is then removed and the unhardened phosphor washed away leaving the required pattern of dots. The same metal plate is then replaced in exactly the same position and the green-phosphor dots formed in a similar way, and finally the blue-phosphor dots are formed similarly. In a 56 cm tube the

distance between adjacent dots is only about 0.4 mm so that it can be seen that very great accuracy is required in carrying out all these operations (Wright, (1971) (See Plate 18, page 458))

Although the shadow-mask tube is the dominant display device for colour television, much effort has been, and is still being, devoted to finding alternative devices to give improved performance, better convenience, or reduced costs. Some of the alternatives which have been suggested will now, therefore, be reviewed.

### 21.5 The Trinitron

A three-gun tube in which the phosphor is laid down in stripes is the *Trinitron*. In this tube the three electron beams lie in the same horizontal plane, and a metal plate with vertical slots in it is positioned so that the electrons from one beam can only reach vertical stripes of red phosphor, those from another beam only stripes of green, and those from the third only stripes of blue (as already described in Section 3.4).

This tube has certain advantages over the shadow-mask tube. First, deflection of the three electron beams is easier because the gun-construction enables the neck of the tube to be smaller. Secondly, the displayed picture emits twice as much light per unit area: this is because, for the same spot-size, the beam-current can be increased by a factor of 1.5 times, and because the stripes of phosphor cover 1/33 times as much area of the tube face-plate. Thirdly, vertical resolution is not affected by the screen structure so that there is no moiré pattern or loss of vertical resolution by the screen. Fourthly, adjusting the convergence to obtain registration of the three images is easier because the three beams are in a single plane. The triads of phosphor stripes may be up to about half a millimetre wide, giving about 600 triads in a tube of 300 mm width. For equal horizontal and vertical definition the luminance signal should be able to resolve about 350 cycles per line (for example  $525 \times \frac{1}{2} \times \frac{4}{3}$  black-white pairs in a system having 525 actual picture lines), the number of triads of vertical lines required is therefore ideally not less than about 700, but, as in the shadow-mask tube, smaller numbers can be used without too much apparent loss of definition because the actual visual appearance is complicated by interlacing and various other factors (Jesty, 1958). The Trinitron tends to be used for smaller displays than the shadow-mask tube.

### 21.6 Self-converging tubes

In Trinitron and conventional shadow-mask tubes, it is necessary to provide *dynamic convergence correction*. This is required because (as mentioned in Section 21.4) stronger magnetic fields are needed to bring the three electron beams into coincidence around the centre of the picture, than those required for the

corners, which are further away and therefore have longer electron paths. As the three electron beams scan the picture, the amount of convergence is therefore adjusted dynamically according to their position in the scan.

In the *Precision In-line tube* (Neate, 1973), the three electron guns are arranged parallel to one another in the same horizontal plane, as in the Trinitron tube, but, instead of providing dynamic convergence correction, a special deflection coil is accurately cemented to the neck of the tube. This coil is designed to converge the three electron beams on to the shadow-mask at all positions in the picture. But such a coil can only be made to do this for horizontal or for vertical fans of electron beams. In this case the horizontal fans are converged and the vertical fans converge before the mask is reached and then spread out into short vertical lines. However, by making the shadow-mask have vertical slots, instead of holes, the efficiency with which it allows the electrons through is about 16%, which is similar to that of a conventional shadow-mask tube (although less than that of a Trinitron tube, which is about 20%).

After passing through the slots, the electrons then land on the red, green, and blue phosphors, which are laid down in stripes, as in the Trinitron tube. By making the slots in the shadow-mask discontinuous, the mask is sufficiently rigid to enable it to be made with a spherical profile, as in the conventional shadow-mask tube, rather than cylindrical as in the Trinitron tube. The stripes of phosphor are 0.0108 in (0.27 mm) wide, so that each colour is repeated every 0.0324 in (0.81 mm). The geometry of the phosphor stripes, the slots, and the electron guns, is arranged to result in the electrons from each gun landing on phosphor of only one colour. The electron guns are mounted 0.200 in (5.08 mm) apart from one another. The Precision In-line tube is particularly suitable for small and medium picture-sizes. (See Plate 18, page 458.)

The shadow-mask, Trinitron, and self-converging types of tube, described in the last three sections, are widely used in monitors and in domestic receivers. In the next few sections descriptions are given of tubes which, although never produced in quantity, are of particular historical or technical interest. Matters of more general interest are taken up again in Section 21.17.

### 21.7 The Gabor tube

In an attempt to make a three-gun tube which was less critical for registration, and which was a much more convenient shape, the Gabor tube was conceived (Gabor, Stuart, and Kalman, 1958), the lay-out of which is shown in Fig. 21.4. In this tube the three electron beams travelled first vertically downwards, and were then turned forwards and vertically upwards by means of an electronic reversing lens, whereupon they entered a 'scanning array'. This consisted of a series of horizontal, individually insulated, metal strips, which, by becoming negatively charged progressively from the top strip downwards, automatically moved the beam downwards line by line. At the appropriate height for each

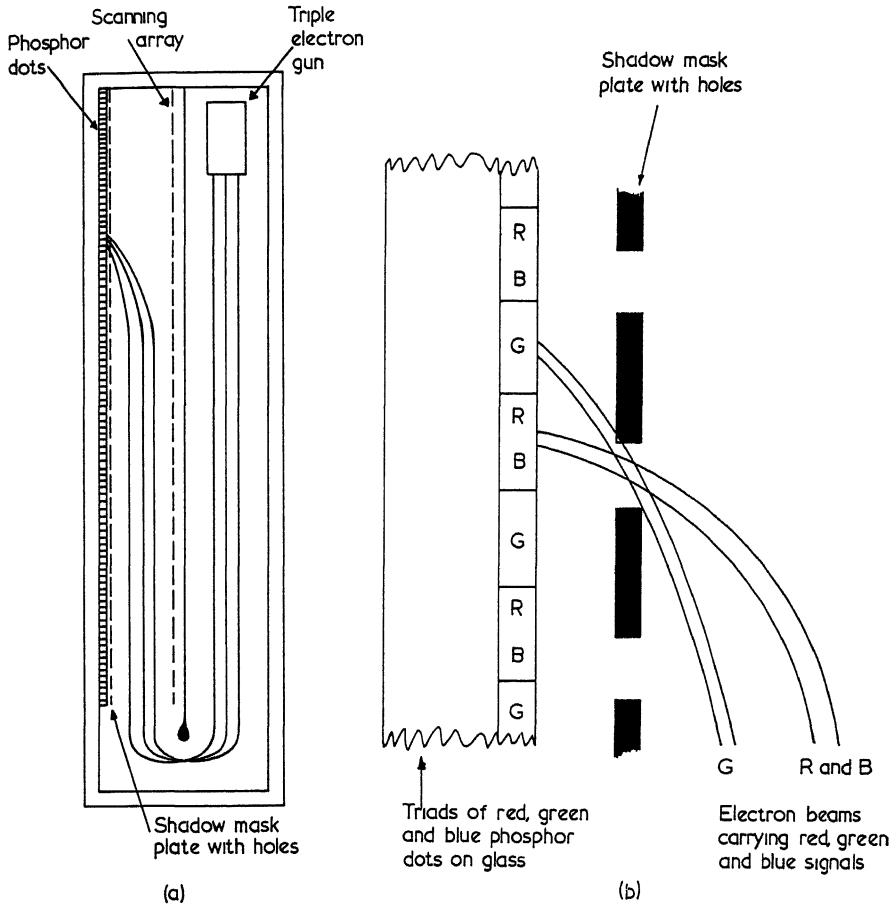


Fig 21.4 The Gabor tube (a) cross-section of complete tube, (b) highly magnified cross-section showing electron paths

line of the picture the three beams were turned forwards by suitable fields and passed through a shadow mask so as to fall on to red, green, and blue phosphor dots. The advantages claimed for this arrangement, in addition to the convenient shape of the device, were that the three electron beams were always automatically focused together, and that the shadow mask could be near enough to the phosphors to be integral with them (this was because the angle between the beams as they passed through the shadow mask could be about  $20^\circ$  instead of only a few degrees as in the conventional shadow-mask tube).

### 21.8 Lawrence tubes (Chromatrons)

Another form of the three-gun type of tube was the three-gun Lawrence tube or *Chromatron*. In this tube the red, green, and blue phosphors were arranged in stripes, and the electron beams were guided to them by means of cylindrical electrostatic lenses. These electrostatic lenses were formed by means of wires running parallel to the stripes a short distance away from them, as shown in Fig 21.5(a). The phosphor stripes could be horizontal or vertical, but the triads of stripes had to be fine enough to reproduce the system definition (Dressler, 1953).

There are very great advantages in reducing the number of electron guns from three to one in a colour tube, because practically all the problems

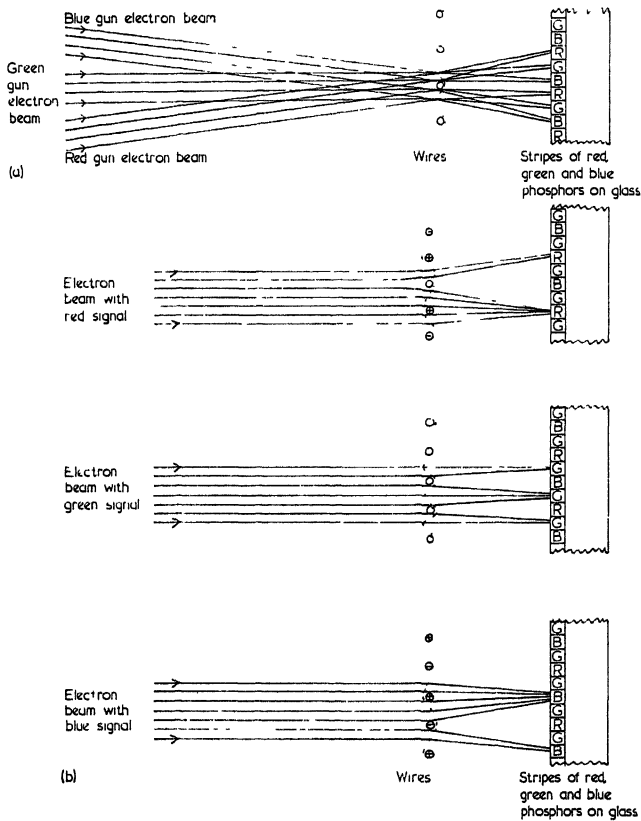


Fig. 21.5 Electron paths in Lawrence tubes (a) with three electron guns (b) with one electron gun. Broken line indicates shape of electron 'lens'.

of geometric registration and equalization of tone reproduction between the three images then disappear. The Lawrence tube could be made in single-gun form (Dressler, 1953). In this case the potential on the wires was switched to have one of three patterns: either equal potential on all wires, or relatively positive and negative potential on alternate wires, or a similar alternation but with the opposite potential on each wire, in this way three different patterns of electron lenses were formed as shown in Fig. 21.5(b). Hence, as the single electron beam scanned the phosphors, it could be made to produce either red, or green, or blue light at will. The technique was therefore to select one at a time from continuously available red, green, and blue signals, using some suitable frequency, and to switch the voltages on the wires at the same frequency so as to produce light of the corresponding red, green, or blue colour. Again, the phosphor stripes could be horizontal or vertical in such an arrangement. The frequency of selection of the red, green, and blue signals as the electron beam 'writes' a line had of course to be high enough to give adequate definition and had to be such as to avoid producing undesirable beats with any residual ripple along the line from the chrominance sub-carrier frequency (the chrominance sub-carrier frequency is usually such as to provide about 250 cycles per line).

### 21.9 Decoding tubes

One solution to the problem of avoiding beats, in a single-gun tube, between the switching frequency and the chrominance sub-carrier frequency is to make them the same; if this is done, then the possibility exists of recovering the red, green, and blue signals from the composite luminance-chrominance signal actually in the tube itself, without using any demodulating circuits. Suppose that the luminance signal were composed of equal amounts of the three colour signals so that:

$$E_v = \frac{1}{3}E_r + \frac{1}{3}E_g + \frac{1}{3}E_b$$

and suppose that the two colour difference signals  $E_r - E_v$  and  $E_b - E_v$  were amplified by a factor of  $2/\sqrt{3}$  and combined with the luminance signal on a sub-carrier with a phase difference of  $120^\circ$  between them. The total colour signal could then be represented by the equation

$$E_c = \frac{2}{\sqrt{3}}(E_b - E_v) \sin(\omega t + 30^\circ) + \frac{2}{\sqrt{3}}(E_r - E_v) \cos \omega t$$

where  $\omega$  is the phase angle and  $t$  the time. Then on adding the luminance signal  $E_v$  to this colour signal in the receiver, the result is that at one phase angle in each cycle the signal is equal to  $E_r$ , at another angle to  $E_g$ , and at a third angle to  $E_b$ . This can be shown as follows. When  $\omega t = 90^\circ$ ,  $\sin(\omega t + 30^\circ)$



$$= \frac{\sqrt{3}}{2} \text{ and } \cos \omega t = 0, \text{ hence}$$

$$E_Y + E_C = E_Y + E_B - E_Y = E_B$$

$$\text{When } \omega t = 210^\circ, \sin(\omega t + 30^\circ) = -\frac{\sqrt{3}}{2} \text{ and } \cos \omega t = -\frac{\sqrt{3}}{2}, \text{ hence}$$

$$E_Y + E_C = E_Y - E_B + E_Y - E_R + E_Y = 3E_Y - E_B - E_R = E_G$$

$$\text{When } \omega t = 330^\circ, \sin(\omega t + 30^\circ) = 0 \text{ and } \cos \omega t = \frac{\sqrt{3}}{2}, \text{ hence}$$

$$E_Y + E_C = E_Y + E_R - E_Y = E_R.$$

If therefore the red, green, and blue phosphor stripes were scanned in the correct order, at the right phase, and at the right frequency, then the

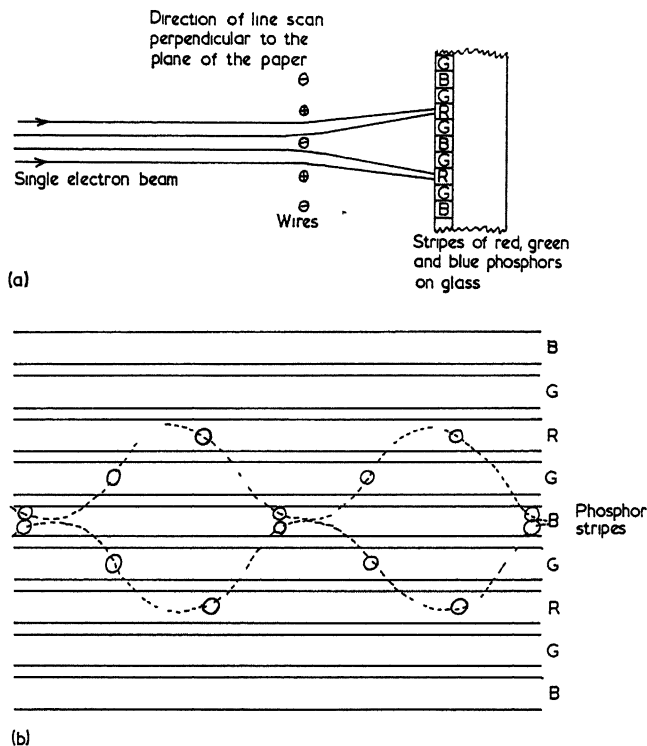


Fig 21.6 Decoding tubes (a) electron paths at the instant when the red phosphor is being excited; (b) showing the tracks of the electron spots over the phosphors

red, green, and blue lights could be obtained simply by 'gating' the electron beam so that it only irradiated the phosphors in three 'instantaneous' bursts at the three phase angles. One convenient arrangement for doing this is shown in Fig. 21.6. Stripes of red, green, and blue phosphor in a Lawrence type tube are arranged in this case to run parallel to the picture lines, and the potential on the wires is made to vary sinusoidally so as to move the spot to and fro across the triads of stripes as shown, the red, green, and blue signals being pulsed in at the appropriate times on each cycle.

This approach leads to considerable simplification of the receiver circuitry, but unfortunately the usual types of composite luminance and chrominance signals are not of the form.

$$E_r + E_c = E_y + \frac{2}{\sqrt{3}}(E_b - E_y)\sin(\omega t + 30^\circ) + \frac{2}{\sqrt{3}}(E_r - E_y)\cos \omega t$$

where  $E_y = \frac{1}{3}E_r + \frac{1}{3}E_g + \frac{1}{3}E_b$ , but of the form.

$$E_r + E_c = E_y + b(E_b - E_y)\sin \omega t + r(E_r - E_y)\cos \omega t$$

where  $E_y = 0.299E_r + 0.587E_g + 0.114E_b$  and  $b$  and  $r$  are usually less than one (see Chapter 22). Use of this type of signal with such a tube therefore produces pictures with distorted colour reproduction. By means of a monochrome correction circuit (Loughlin, 1954) the composition of the  $E_y$  signal can be altered so as to have the required equal weight given to the three colours and this reduces the errors appreciably, full correction, however, requires, in addition, the use of circuits to provide the proper phase and amplitude relationships (Jackson, 1961.)

## 21.10 Index tubes

Considerable simplification in the single-gun type of tube is achieved if the normal scanning operation is used to achieve the 'switching' from one strip of phosphor to the next. The simplest way of achieving this is to have vertical stripes of phosphor on the tube so that the normal horizontal line-scan results in the electron beam traversing each colour of each triad of stripes in turn, as shown in Fig. 21.7. A big advantage of these tubes is the ease with which they can display a monochrome picture: for by selecting the relative luminances and areas of the three phosphors appropriately a good black-and-white picture is obtained simply by applying a normal monochrome signal to the tube. To produce a colour picture it is, of course, necessary to have some means of indicating whether the beam is on a red, a green, or a blue stripe, and then ensuring that the signal of that colour is applied to the electronic beam at each instant. It is this requirement which has led to the name *index tube* the tubes have the means of indexing the signals so that they are applied at the right times.

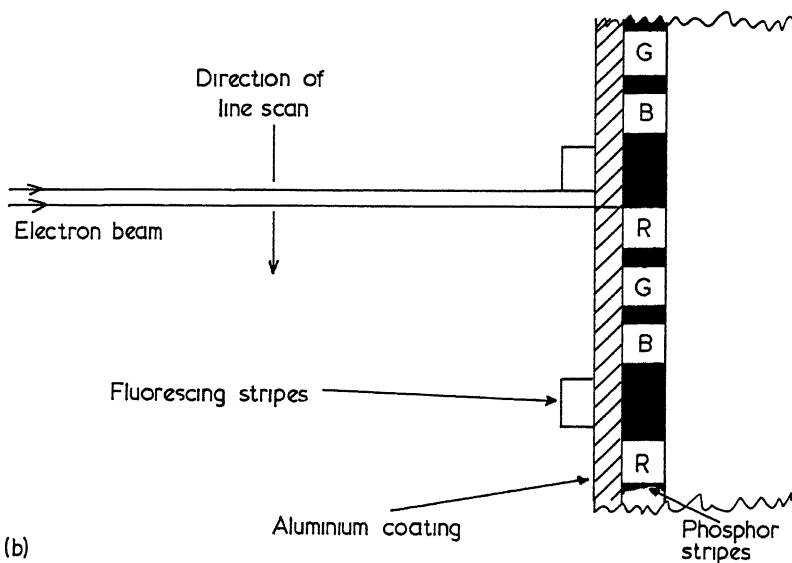
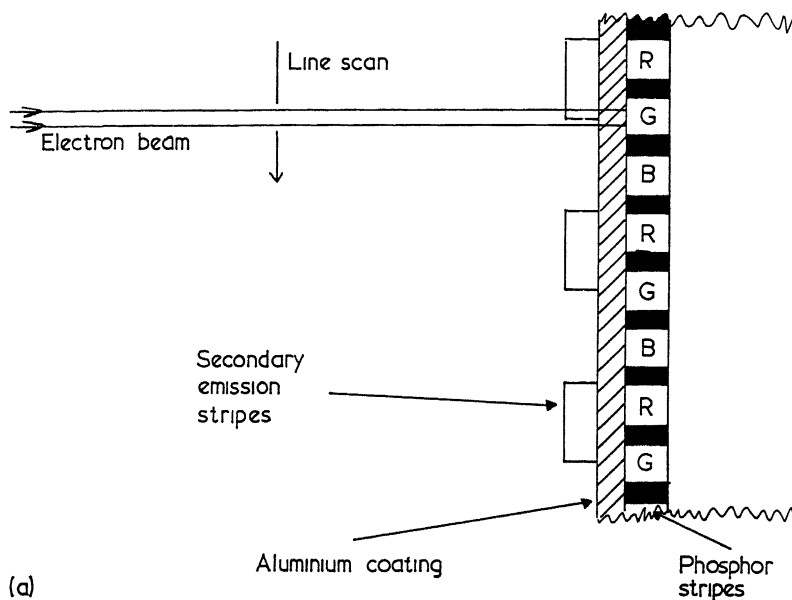


Fig 21.7. Indexing tubes. (a) the Apple tube, (b) the Zebra tube

The tube must have several hundred triads of phosphors in order to provide adequate definition and hence the indexing must be extremely rapid. In the 'Apple' tube (Barnett, Bingley, Parsons, Pratt, and Sadowsky, 1956) each triad of phosphors had coated over part of it, on the electron-gun side, a strip of material giving high secondary-electron emission (such as magnesium oxide) as shown in Fig 21 7(a). As the electron beam scanned the triads, a burst of secondary electrons occurred each time a new triad was reached and this burst of secondary electrons was used to switch in the correct colour signals because the electron beam intensity depended on the luminance and disappeared for blacks, a second electron beam was provided especially for indexing purposes.

In the Zebra tube (Graham, Justice, and Oxenham, 1961) the indexing was carried out by means of the emission of light instead of the emission of secondary electrons. Each triad of red, green, and blue phosphor had associated with it on the electron-gun side a strip of phosphor which emitted light, when the electron beam passed over it as shown in Fig 21 7(b). This intermittent light signal was not mixed with the red, green, and blue light emitted by the phosphors of the triads because the triads were backed by the usual thin layer of aluminium, a photo-multiplier tube was used to detect the indexing light. The use of light had the advantage that it avoided the delay caused by the time taken for the secondary electrons to travel to their detector in the Apple tube.

Index tubes clearly have the attractions of being simple in construction and (like the single-gun Lawrence tube) of avoiding the registration and tone-reproduction matching problems of three-gun tubes. Their main problem is to maintain good separation of the three signals into their proper phosphor stripes at the very high switching frequencies required. It is, of course, necessary for the electron beam to be irradiating only *one* of the three phosphors each time it is pulsed and the size of the cathode-ray tube spot must therefore be smaller than the width of the stripes. Bands of dark non-fluorescent material are usually placed between the stripes of phosphor to allow some latitude in the spot size, as this varies with beam current and with position in the picture area.

Index tubes, as well as single-gun Lawrence tubes, can function as decoding tubes, provided that the chrominance signals are in the proper phase and frequency relationship with the traversing of the phosphors by the electron beam. In fact, index tubes are usually conceived as decoding tubes, because only then is full advantage taken of their basic approach.

Index tubes are more efficient than shadow-mask tubes because the bands of non-fluorescent material only waste about 50 per cent of the electron beam instead of about 80 per cent in the case of the shadow-mask, but the spot size has to be smaller in index tubes so that the final picture luminances are about the same (De Haan and Weimer, 1967).

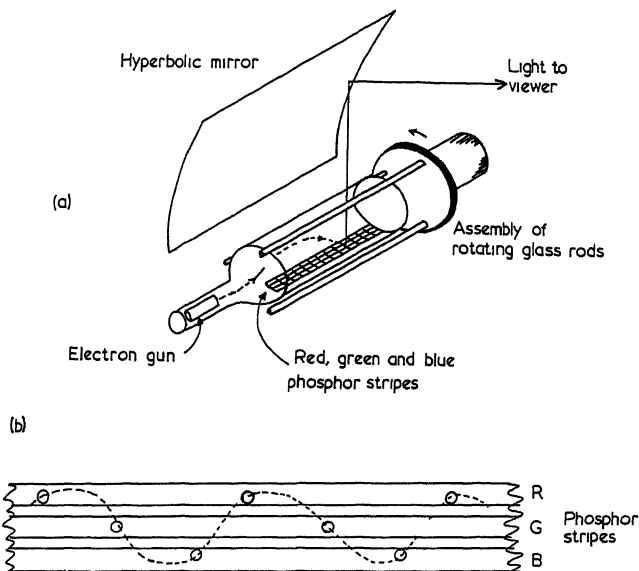


Fig 21.8 The Banana tube (a) general view (b) showing the track of the electron spot across the phosphors

### 21.11 The Banana tube

The Banana tube, so called because of its shape and to distinguish it from the Apple tube, may be thought of as a one-gun Lawrence type of tube in which the electron beam traverses continually up and down only one triad of phosphor stripes, the vertical spacing of the lines of each field of the picture being obtained optically (Schagen, 1961). The device is illustrated in Fig 21.8. The general direction of the electron beam was along the phosphor stripes until it was deflected down on to them, the point of deflection moving along at the line-scan speed, at the same time the spot oscillated sinusoidally from side to side so as to irradiate the three different phosphors in turn. The frequency of this oscillation was the same as that of the chrominance sub-carrier so that the device could be made to operate as a decoding tube.

Around the tube, and co-axial with it, a cylinder was mounted carrying three glass rods. By rotating the cylinder, each glass rod, acting as a cylindrical lens, resulted in the apparent position of the phosphor stripes gradually moving down throughout the period of time corresponding to one frame, at this point one glass rod disappeared at the bottom of the picture and the next glass rod appeared at the top of the picture to produce the next frame. The light from the glass rods travelled upwards on to a large hyperbolic mirror which directed it forwards for viewing.

The Banana tube was clearly very ingenious and had a number of commendable features, such as the employment of only one triad of phosphor stripes to produce the entire picture. Its disadvantages include the necessity for an accurate rapidly-moving part (the rotating cylinder), and an angle of view which was somewhat restricted because of the optical arrangements.

### 21.12 The Eidophor

The Eidophor, invented by Fischer of Zurich, was developed primarily as a solution to the problem of showing television pictures to a large audience (Baumann, 1952, Sponable, 1953). This problem calls for a projection system, and the Eidophor is particularly interesting in that the image is formed by the light from a conventional carbon or xenon arc source, and not by fluorescence caused by electron bombardment.

The principles of the Eidophor are illustrated in Fig. 21.9. Light is picked up by a high aperture concave mirror and reflected horizontally so as to produce an enlarged aerial image of the source; a lens then further magnifies this image: after being reflected downwards from a plane mirror, on to another concave mirror, this second concave mirror sends the light back up through some slots

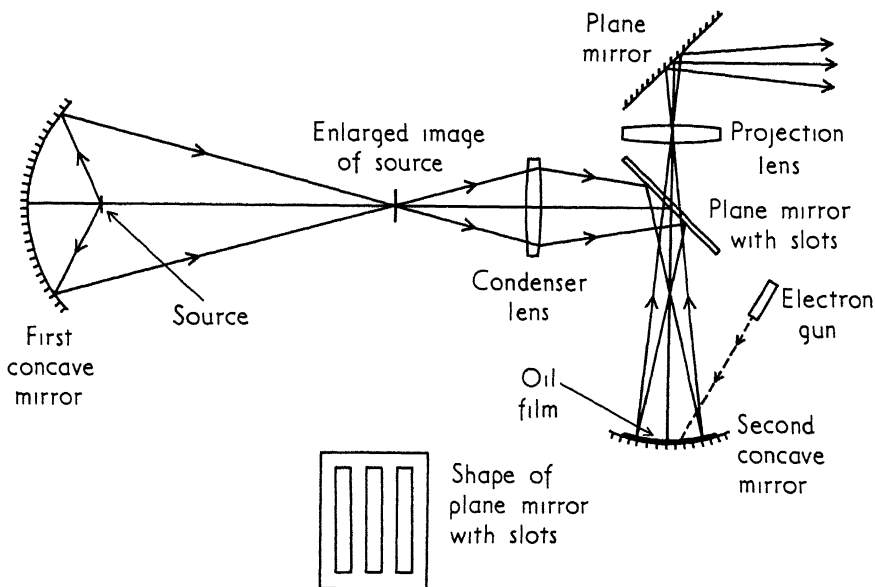


Fig. 21.9. The Eidophor.

in the plane mirror, to form an image of the source in a projection lens. The picture is produced on the surface of the second concave mirror and the projection lens projects it on to a second plane mirror, and so horizontally to the screen. The first plane mirror is situated so that its centre is at the centre of curvature of the second concave mirror. Its slots are arranged so that, in the absence of any image on the second concave mirror, all the light is returned back to the source: this is achieved because the image of each slot formed by the second concave mirror falls exactly on another slot, and each reflecting strip (between the slots) on another reflecting strip. The optical system is therefore a 'Schlieren' system in which all the direct light is just blocked and only when some disturbance is introduced, does any light reach the screen. The disturbance in this case is provided by the second concave mirror being covered with a very thin film of oil on which ripples are produced: the effect of a ripple is to deflect some of the light off the reflecting bars and through the slots, and so on to the screen. The ripples are produced by scanning the surface of the oil with an electron beam whose intensity is modulated according to the image to be reproduced. As the electron beam scans the surface, electrons are deposited and an image of electrical charge is built up. Where this charge is present, electrostatic forces deform the surface, and as the deformation increases with the charge, so the light on the screen is modulated in accordance with the intensity of the electron beam, hence an image is produced. The conductivity and viscosity of the oil are chosen so that the deformation at each spot does not fully decay until the electron beam is just about to traverse the spot again: in this way each part of the image is emitting light on to the screen for most of the time, giving a very considerable gain over the cathode-ray tube, each point of which, even with its afterglow, is emitting appreciably for only a small percentage of the time. One of the disadvantages of using an optical system depending on Schlieren principles is the very critical nature of the optics, but the ripples on the oil are made small enough, relative to their distance from the slots in the plane mirror, for their refractive effect to be accompanied by diffraction, the slots are then made smaller than the reflecting strips and the alignment is rendered less critical.

The Eidophor principle has been used for colour television in several different ways. If a field sequential system can be used, then a rotating filter array in front of the projector lens is all that is required. For simultaneous systems, the triple-projection method can be used, either by using three completely separate Eidophor systems, or by using a single light source, split by means of dichroic mirrors into three beams, which then pass through three separate oil-films and projection lenses. Single light-source, single electron-beam, systems have also been described, in which the three signals are carried by the electron beam in the form of high-frequency spot-wobblings in different directions: these result in the oil film having formed on it diffraction gratings whose depth and direction control the magnitude of the red, green, and blue components of the beam of light (Glenn, 1970).

### 21.13 Laser displays

For special applications, especially when very high light levels are required, displays have been described in which red, green, and blue laser beams are combined, modulated by suitable electro-optical cells, and then made to scan the picture by means of rotating or vibrating mirrors (Stone, Schlafer, and Fowler, 1969). The high light levels which result from the use of lasers make this type of display especially useful for tele-recording on to photographic colour film (see Section 23.9).

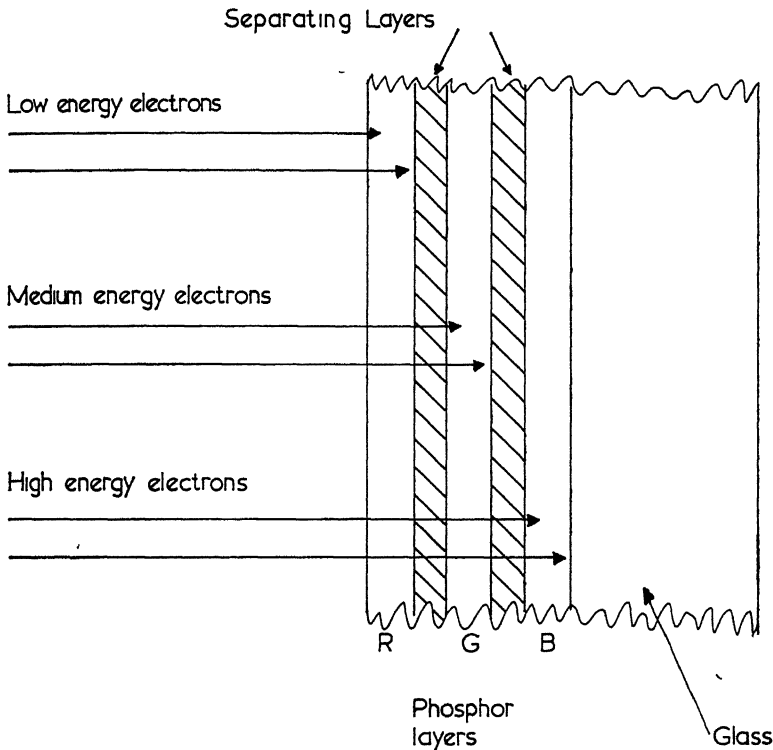


Fig 21.10 A multi-layer additive tube coating

### 21.14 Multi-layer additive receivers

It has been found possible to evaporate layers of red, green, and blue phosphors on top of one another as shown in Fig. 21.10, and if they could be excited separately a very neat colour receiver could be designed. It is necessary to



use electrons of higher velocity to reach the phosphor in the middle layer than in the top layer, and of higher velocity still to reach the phosphor in the bottom layer, because of the retarding effects of the overlying layers; but it is found that the energy required to excite each phosphor layer is quite specific and that if three appropriate electron velocities are chosen it is possible substantially to excite each layer separately. Cathode-ray tubes which can 'write' in three colours are therefore possible, but their application to colour television is hindered by the immense difficulty of making three electron beams of different velocities scan the picture in register with one another.

### 21.15 Light-emitting panels

It is possible to make light-emitting panels with one set of parallel conducting stripes on one side of them, and another set of parallel conducting stripes, which are at right angles to the first set, on the other side. The panel can then be made to light up only at the point where two energized conductors cross, and hence by applying suitable circuits to the conductors a television type of picture can be formed. Three such panels, emitting red, green, and blue light, and superimposed either optically as in the Trinoscope, or physically if they were sufficiently transparent, would make a colour display. Alternatively, if neighbouring points could be made to produce red, green, and blue light, a single panel would suffice. A continuous supply of energy to each point, at a level re-set every time each point is scanned, would be the desirable arrangement, a major problem with this type of display is to avoid spots caused by failure of individual picture points to light up.

### 21.16 Subtractive receivers

The success of subtractive methods of colour reproduction in colour photography, where they have completely replaced the earlier additive methods, has caused a search to be made for subtractive methods for colour television. What is required is a means of controlling, at each point in the picture, the absorption of the reddish, the greenish, and the bluish, parts of a white illuminant. If the phosphor of a cathode-ray tube is replaced by certain salts, the electron beam can be made to produce a darkening in proportion to the beam current, and if this darkening in three different salts is such as to result in separate darkening to reddish light only, to greenish light only, and to bluish light only, then a subtractive system of colour television would be possible, if the white light could be made to pass through the three layers in succession. One way of doing this (Rosenthal and Scophony, 1938) is shown in Fig 21.11(a). Another suggestion is to display on a conventional monochrome tube, using a white phosphor, a signal which at each point corresponds to the lightest of the three colours; the appropriate absorptions of the cyan, magenta, and yellow images would then be added by viewing the tube through three elec-

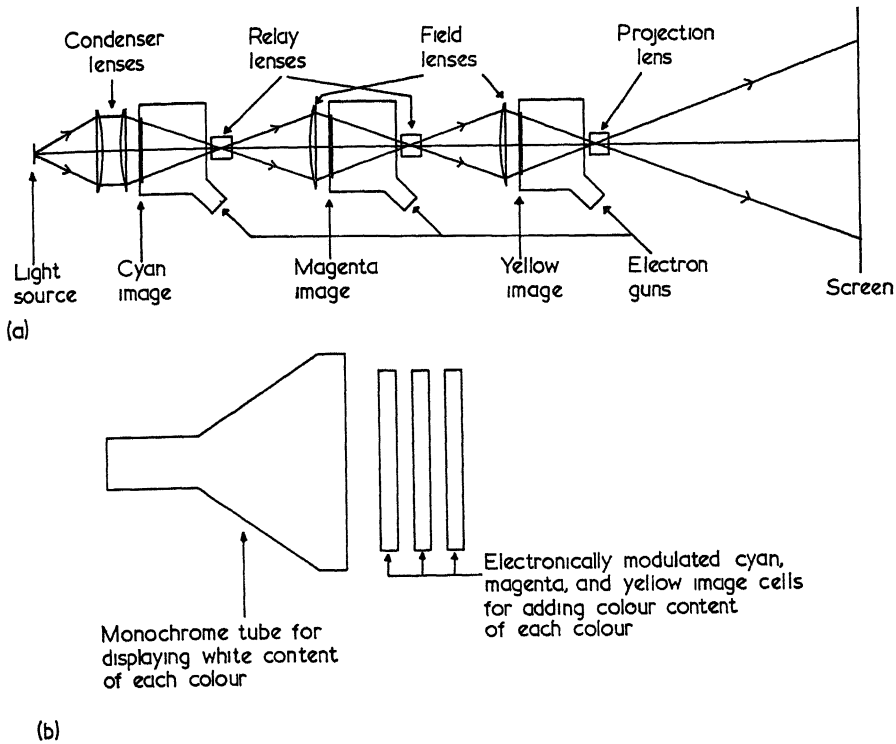


Fig. 21.11. Subtractive colour television systems (a) by successive imaging (b) by multilayer imaging

tronically modulated colour cells as shown in Fig. 21.11(b) (Jesty, 1955). So far, none of these subtractive proposals has been successfully reduced to practice.

### 21.17 Phosphors for additive receivers

In the early days of colour television the phosphors used were cadmium borate for the red, zinc silicate for the green, and calcium magnesium silicate for the blue, but in 1951 new red and blue phosphors were discovered, so that the following set became established

Red: zinc phosphate ( $x = 0.674, y = 0.326, u = 0.485, v = 0.352$ )

Green: zinc silicate ( $x = 0.218, y = 0.712, u = 0.078, v = 0.384$ )

Blue: zinc sulphide ( $x = 0.154, y = 0.068, u = 0.175, v = 0.116$ )

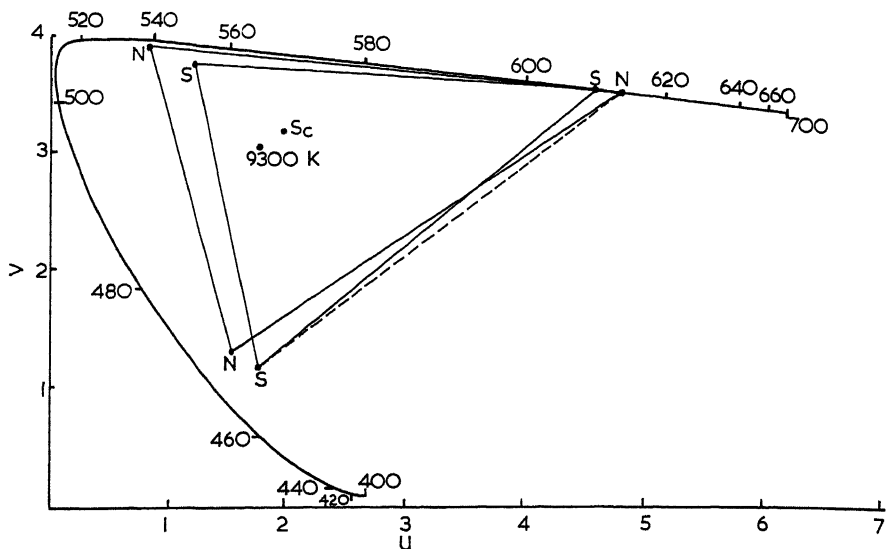


Fig 21.12 Chromaticities of the sulphide phosphors, S, and of the N.T.S.C. receiver primaries, N, together with those of standard illuminant C,  $S_c$ , and a white of colour temperature 9300K.

The N.T.S.C. standards (see Chapter 22) were drawn up assuming the receiver primaries

Red	$x = 0.67$	$y = 0.33$	$u = 0.477$	$v = 0.352$
Green	$x = 0.21$	$y = 0.71$	$u = 0.076$	$v = 0.384$
Blue	$x = 0.14$	$y = 0.08$	$u = 0.152$	$v = 0.130$

The N.T.S.C. primaries are thus similar in chromaticity to the set of phosphors available in 1951. The luminance of the pictures obtained with these phosphors was rather limited, however, and in 1961 the green and the red phosphors were changed and the following set of 'sulphide phosphors' became established.

Red	zinc cadmium sulphide	$(x = 0.663, y = 0.337; u = 0.464, v = 0.354)$
Green	zinc cadmium sulphide	$(x = 0.285, y = 0.595, u = 0.119, v = 0.373)$
Blue	zinc sulphide	$(x = 0.154, y = 0.068, u = 0.175, v = 0.116)$

The chromaticities of these phosphors are shown by the points marked S in Fig 21.12, those of the N.T.S.C. receiver primaries, marked N, are also shown for comparison. It is seen that the red sulphide phosphor is more orange than the red N.T.S.C. primary, the green is more yellow and of lower purity, and the blue is less green and of similar purity. Although the loss of colour

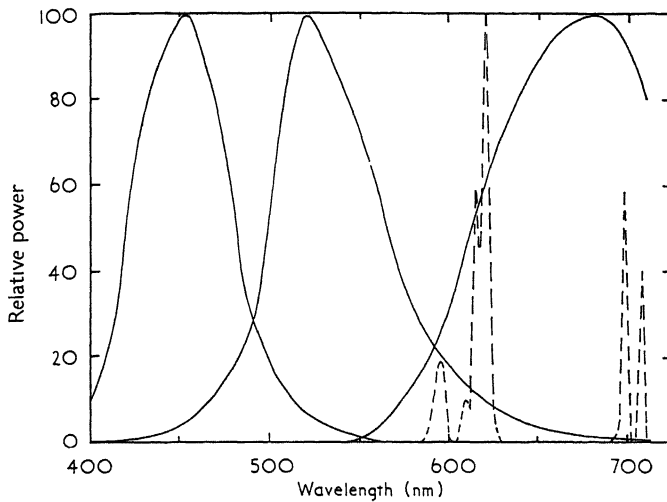


Fig 21.13 Relative spectral power distributions of sulphide phosphors, full lines, and of europium yttrium vanadate phosphor, broken line

gamut for blue-green and green colours is appreciable with the sulphide phosphors, the luminance of the picture is doubled, the efficiency with which a white is produced in a shadow-mask tube being increased from about 1 lumen per watt to about 2 lumens per watt, and experiments have shown that the effects of the gain in luminance more than offset the effects of the lower purity (see Section 11.9 (Matthews, 1963)). If the receiver white corresponds in chromaticity to that of a full radiator at a colour temperature of 9300K, instead of to that of Standard Illuminant C (colour temperature approximately 6500K), as specified in the N.T.S.C. standards, the efficiency rises to about 2.6 lumens per watt, when using the sulphide phosphors.

In 1964 it was discovered that the rare earth, yttrium vanadate, activated with europium, provided a red phosphor superior in both chromaticity and efficiency to the red sulphide phosphor, and this enabled a 9300K white to be produced at an efficiency of 2.9 lumens per watt. The usual phosphor set thus became:

Red: europium yttrium vanadate	$(x = 0.675, y = 0.325, u = 0.486, v = 0.351)$
Green: zinc cadmium sulphide	$(x = 0.285, y = 0.595; u = 0.119, v = 0.373)$
Blue: zinc sulphide	$(x = 0.154, y = 0.068; u = 0.175, v = 0.116)$

The chromaticity of the new red phosphor is very close to that of the N.T.S.C. red receiver primary, so that the gamut of reproducible colours is represented

in Fig 21 12 by the triangle formed by the green and blue S-points and the red N-point, the line connecting the blue S-point to the red N-point is shown broken to indicate the increase in gamut obtained, with this red phosphor

In Fig 21 13 the relative spectral power curves of the sulphide phosphors are shown by the full lines, and that of the europium yttrium vanadate phosphor by the broken line.

In 1969 a set of chromaticities representative of phosphors used in European domestic receivers was agreed as (B R E M A , 1969)

Red	$x = 0.64$	$y = 0.33$	$u = 0.451$	$v = 0.349$
Green	$x = 0.29$	$y = 0.60$	$u = 0.121$	$v = 0.374$
Blue	$x = 0.15$	$y = 0.06$	$u = 0.175$	$v = 0.105$

These chromaticities (and their tolerances) are shown in Fig 21 14, together with those of the original N.T.S.C primaries. It is interesting to note the consequent changes in the corresponding colour matching functions, given in Fig 19.7 the movement of the 1969 green phosphor in towards the red has resulted in the red matching function having a greater negative lobe in the green part of the spectrum

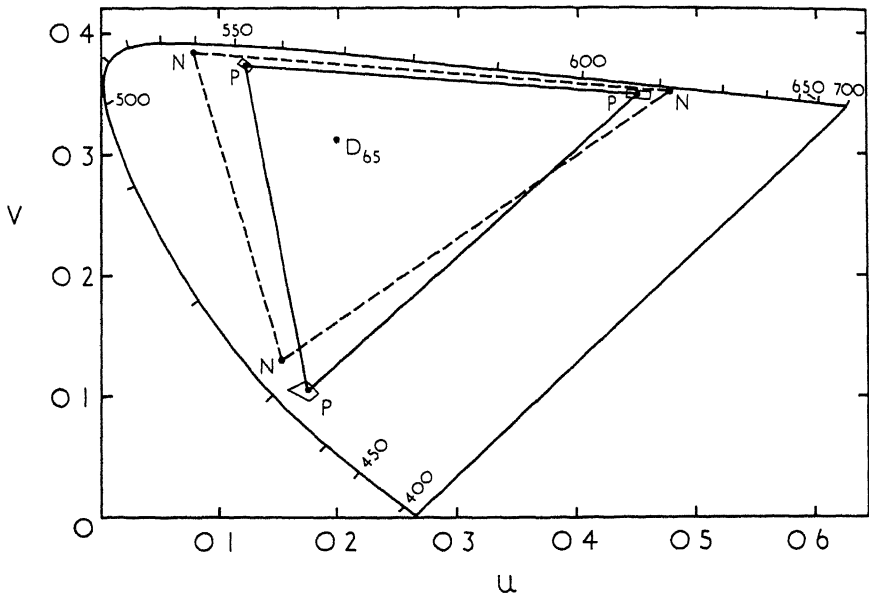


Fig 21 14 Chromaticities of the phosphors, P, representing those used in European receivers in 1969 (B R E M A , 1969) together with those of the original N.T.S.C primaries, N. The rectangles round the points, P, show the tolerances for the European phosphors.

Changing the chromaticities of the phosphors from those assumed for the N T S C system affects the theoretical values which should be adopted for the factors,  $l$ ,  $m$ , and  $n$ , used in forming the luminance signal (see Section 22 3), but the extent of the changes is usually considered to be too small to be of practical importance

### 21.18 The chromaticity of reproduced white

As mentioned in Sections 5 7 and 19 9, it is usually arranged that television cameras produce equal red, green, and blue signals for a standard white surface, whatever the colour of the taking illuminant. This arrangement has the advantage that it imitates the adapting effects of the eye, which largely compensate for changes in illuminant colour so as to maintain the appearance of whites approximately constant; it also has the advantage of keeping the magnitudes of the chrominance signals to a minimum by making them zero for whites, greys, and blacks, whatever the illuminant colour

But what effect does the above practice have on the best chromaticity to choose for the display of white on the receiver? In the N T S C system the luminance signal is compounded on the assumption that equal red, green, and blue signals produce the chromaticity of Standard Illuminant C on the display. Therefore the equalization of the red, green, and blue signals for the standard white in the taking illuminant may be thought of as roughly equivalent to filtering the light of the taking illuminant so that it always has approximately the same correlated colour temperature as Standard Illuminant C

In monochrome displays the relative luminances of objects will therefore always be similar to those in Standard Illuminant C (they would be identical if the filtering effect of equalizing the red, green, and blue signals was equivalent to using the appropriate spectral-power converting filter, see Section 10 3). The relative increase in the luminances of reddish objects in tungsten light, for instance, is therefore lost, but this type of effect is probably not very important (it has been shown that in black-and-white photography a spectral sensitivity broader than that required for producing correct luminances is preferable, Mouchel, 1963)

In colour displays, if (as assumed by the N T S C system) the receiver reproduces equal-signal white at a chromaticity equal to that of Standard Illuminant C, then the reproduced chromaticities in the picture will approximate to those which the scene would have had if it had been illuminated by light of Illuminant C quality. The *appearance* of these chromaticities will, however, depend on the conditions under which the display is viewed: in tungsten light, the picture will appear bluish, in clear north-sky light it will appear yellowish. It might be argued that, since television pictures are viewed more in the evenings than in the day time, the equal-signal white should be reproduced at a correlated colour temperature typical of tungsten light, say 2856K, but, if this is done, the picture becomes intolerably yellow in

ambient daylight illumination. On the other hand, if the equal-signal white is reproduced at an ambient daylight chromaticity (6500K, for instance) the picture does not appear intolerably bluish in ambient tungsten light illumination because the latter is often, or can be made to be, of sufficiently low intensity for the receiver to dominate the adaptation of the eye. This is why black-and-white receivers are usually made so as to have correlated colour temperatures of not less than 6500K.

The higher the luminance of the television picture the greater is the extent to which it can dominate the adaptation, and since blue-emitting phosphors usually have higher efficiencies than those emitting light of longer wavelengths, the luminance of television pictures generally increases as the correlated colour temperature of the reproduced white is increased. In black-and-white television, correlated colour temperatures as high as 9300K are therefore widely used, and this chromaticity has sometimes been used for equal-signal white in colour displays. However, with modern phosphors the luminance obtainable at 6500K can be close to that obtainable at 9300K (Hirsch, 1968, Lamont, 1968).

The best chromaticity at which to reproduce equal-signal white is thus affected by several factors, but in colour displays it is found that, for most ambient conditions met with in domestic situations, correlated colour temperatures in the range 6500 to 9300K are acceptable, but the lower figure is preferable in appearance (Zwick, 1973). In Europe Illuminant D<sub>65</sub> (whose correlated colour temperature is about 6500K) has been chosen as standard (B R E M A, 1969). The use of a chromaticity different from that of Standard Illuminant C should really involve a change in the proportions  $l$ ,  $m$ , and  $n$ , of the red, green, and blue signals in the luminance signal, but the departures from the constant luminance principle (see Section 19.8) caused by not making such a change are probably too small to be of any importance.

It should be borne in mind that there is a case for compensating somewhat less than completely for changes in illuminant colour at the camera, because this is also true of the eye (see Section 8.8). Thus, the camera should produce signals such that the standard white is reproduced slightly yellowish when the illuminant is tungsten light, for example. Even further departures from the conditions for which whites are reproduced as whites may be desirable if special 'moods' are required for artistic reasons.

### 21.19 The luminance of reproduced white

The introduction of the rare-earth red phosphor enabled whites of luminance about 50 cd/m<sup>2</sup> to be attained. If the screen has the same luminance at all angles of viewing, this corresponds to the emission of about  $50\pi$ , or 160, lumens/m<sup>2</sup>. For a screen of area 0.15 square metres, the total emission is therefore about 24 lumens. At 3 lumens per watt this would require about 8 watts, or a beam current of about 0.3 milli-amps at 25 kV anode voltage.

Subsequent improvements to the phosphors, such as the use of europium activated yttrium oxy-sulphide for the red, and copper activated zinc cadmium sulphide for the green, made whites of about 85 cd/m<sup>2</sup> attainable, and slight modifications to the chromaticities used, and improved screening techniques, have further increased the luminance to about 120 cd/m<sup>2</sup> (Wright, 1971). By filling the interstices between phosphor dots with a black absorbing material, it is possible to increase the transmission of the glass face-plate of the tube (which is normally grey to reduce the effects of ambient illumination) and this further increases the luminance.

High luminance in the display is desirable both because perceived colour saturation increases with luminance, and because the higher the picture luminance the less harmful will be a given level of ambient illumination. Flicker caused by the field frequency, however, becomes more noticeable as the luminance rises.

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## CHAPTER 22

# The N.T.S.C. and Similar Systems of Colour Television

1. Introduction – 2. N.T.S.C. chromaticities – 3. The luminance signal – 4. (R)(G)(B) to (U)(V)(W) transformation equations – 5. The effects of variations in chrominance-signal magnitude – 6. Effect of gamma correction on  $E_R-E_V$  and  $E_B-E_V$  – 7. The effect of gamma correction on  $E_V$  – 8. The P.A.L. and S.E.C.A.M. systems – 9. The N.T.S.C. system – 10. Blue-saving in the N.T.S.C. system – 11. Gamma correction in the N.T.S.C. system – 12. Maximum signal amplitudes – 13. Cross-talk between  $E_i'$  and  $E_q'$  – 14. The effect of the chrominance sub-carrier on the display – 15. Comparison of the N.T.S.C., P.A.L. and S.E.C.A.M. systems – 16. Some useful graphical constructions – 17. Some useful equations

### 22.1 Introduction

THE National Television Systems Committee (N.T.S.C.) of the U.S.A. recommended a system of transmitting colour television signals which involves both band-sharing and carrier-sharing (Loughren, 1953), and in 1953 this system was adopted by the U.S.A. Federal Communication Commission (F.C.C.) for general use in that country. In this Chapter we shall examine the N.T.S.C. system to show how its features are related to its basic premises, the colorimetric calculations involved are therefore given in sufficient detail to enable the inter-relation of each feature with the others to be fully appreciated. Modifications of the N.T.S.C. system, such as the P.A.L. and S.E.C.A.M. systems, will also be considered.

### 22.2 N.T.S.C. chromaticities

The N.T.S.C. system is intended to be used with receiver colours having the following chromaticity co-ordinates (the original specifications were given in the XYZ system but the corresponding values in the approximately uniform chromaticity system UVW are also given for convenience):

	$x$	$y$	$z$	$u$	$v$	$w$
Red (R)	0.67	0.33	0.00	0.477	0.352	0.171
Green (G)	0.21	0.71	0.08	0.076	0.384	0.541
Blue (B)	0.14	0.08	0.78	0.152	0.130	0.718
White ( $S_c$ )	0.310	0.316	0.374	0.201	0.307	0.492

The positions of these stimuli in the  $u, v$  diagram are shown in Fig. 22.1.

As was explained in Chapter 7, the choice of the chromaticities of the reproduction primaries implies that the camera should have spectral sensitivity curves corresponding to the three colour-matching functions of those primaries. In Section 19.13, various means of approximating these functions were described. In this chapter we shall assume that a satisfactory approximation has been used.

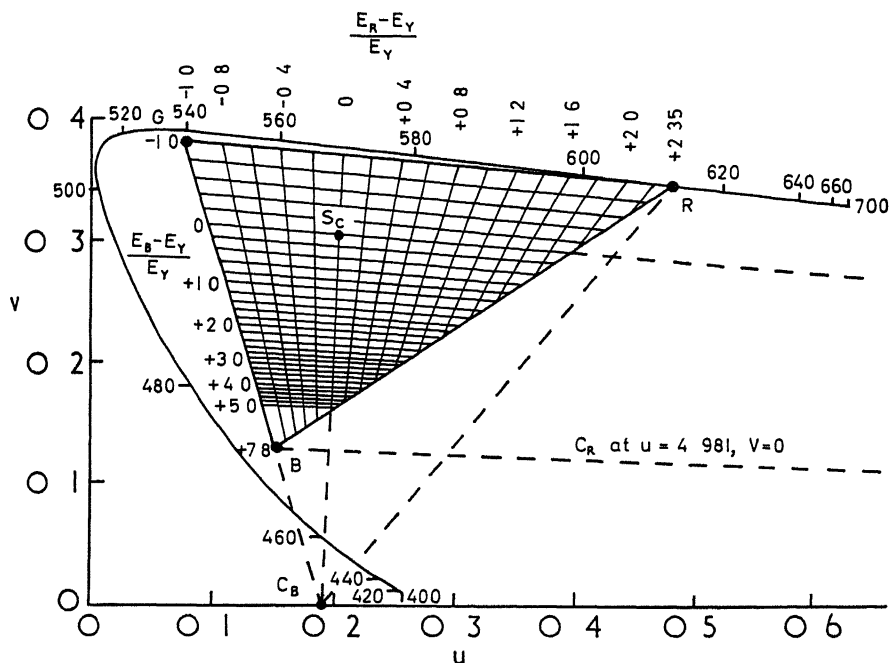


Fig. 22.1. The triangle formed by the points R, G, B representing the chromaticities of the red, green, and blue receiver stimuli in the N.T.S.C. system.  $S_c$  represents standard illuminant C, the stimulus matched by equal amounts of R, G, and B.  $C_R$ ,  $S_c$ , and  $C_B$  represent the stimuli corresponding to the variables  $R-L$ ,  $L$ , and  $B-L$ , where  $L = 0.299R + 0.587G + 0.114B$ . The lines drawn from  $C_B$  represent  $(R-L)/L$  constant, those from  $C_R$  represent  $(B-L)/L$  constant. Since  $E_R$ ,  $E_G$ ,  $E_B$ ,  $E_Y$  are proportional to  $R$ ,  $G$ ,  $B$ ,  $L$  respectively, these are also lines of constant  $(E_R - E_Y)/E_Y$  and  $(E_B - E_Y)/E_Y$ , the values of which are given in the figure.

### 22.3 The luminance signal

A luminance signal,  $E_v$ , and two chrominance signals,  $E_R - E_v$  and  $E_B - E_v$ , are used,\* and it is arranged that the two chrominance signals are both zero for Standard Illuminant C ( $S_c$ ). This has the advantage that for whites, greys, and blacks illuminated by daylight, the band-width restricted chrominance signals are little used. The choice of the chromaticity for which the chrominance signals are zero, together with that of the chromaticities of the red, green, and blue reproduction stimuli, fixes the values of  $l$ ,  $m$ , and  $n$  in the expression

$$E_v = lE_R + mE_G + nE_B$$

where  $l+m+n = 1$  (see Section 19.9).

These values can be calculated by using the laws of colour mixture in any convenient chromaticity diagram we will use the  $u, v$  diagram, but the same answer would be obtained in the  $x, y$  or any other diagram. We proceed as follows.

The luminances  $L_u$  and  $L_w$  of unit quantities of U and W are both zero and so the luminance  $L_v$  of unit quantity of V may be set arbitrarily at unity. With the amounts of R, G, and B measured in luminance units, a fact we indicate by using the symbols  $R_L, G_L, B_L$ , we may therefore write

$$0.352(R_L) \equiv 0.477(U) + 0.352(V) + 0.171(W)$$

$$0.384(G_L) \equiv 0.076(U) + 0.384(V) + 0.541(W)$$

$$0.130(B_L) \equiv 0.152(U) + 0.130(V) + 0.718(W)$$

But, for  $S_c$ ,  $E_R = E_G = E_B$ , and hence the corresponding amounts of R, G, and B light will also be equal for  $S_c$ , hence we may write

$$(S_c) \propto 0.333(R) + 0.333(G) + 0.333(B)$$

But when the amounts of R, G, and B are measured in luminance units (with  $S_{cl}$  indicating that the amount of  $S_c$  is also measured in luminance units) this becomes

$$0.333l(R_L) + 0.333m(G_L) + 0.333n(B_L) \equiv 0.333(l+m+n)(S_{cl})$$

because  $l, m, n$  are proportional to the luminances,  $L_R, L_G, L_B$  of the units used for measuring the amounts of R, G, and B (see Section 19.9). But  $l+m+n = 1$ . Therefore the equation for  $(S_{cl})$  reduces to

$$1.0(S_{cl}) \equiv l(R_L) + m(G_L) + n(B_L)$$

Hence by substitution

$$\begin{aligned} 1.0(S_{cl}) &\equiv (0.477l/0.352)(U) + l(V) + (0.171l/0.352)(W) \\ &\quad + (0.076m/0.384)(U) + m(V) + (0.541m/0.384)(W) \\ &\quad + (0.152n/0.130)(U) + n(V) + (0.718n/0.130)(W) \end{aligned}$$

\* The need for gamma-correction is ignored for the moment; the complications it introduces will be considered later.

But we also have, with the amount of  $S_c$  written in luminance units:

$$0.307(S_{cl}) \equiv 0.201(U) + 0.307(V) + 0.492(W)$$

$$1.0(S_{cl}) \equiv (0.201/0.307)(U) + 1.0(V) + (0.492/0.307)(W)$$

By comparing the two equations for  $1.0(S_{cl})$  we obtain

$$\frac{0.477l}{l} / \frac{0.352}{0.352} + \frac{0.076m}{m} / \frac{0.384}{0.384} + \frac{0.152n}{n} / \frac{0.130}{0.130} = \frac{0.201}{0.201} / \frac{0.307}{0.307}$$

$$0.171l/0.352 + 0.541m/0.384 + 0.718n/0.130 = 0.492/0.307$$

These three simultaneous equations may be solved for  $l$ ,  $m$ , and  $n$  in the normal way to obtain the result:

$$l = 0.299 \quad m = 0.587 \quad n = 0.114$$

Hence the luminance signal  $E_y$  in the N.T.S.C. system is made up thus:

$$E_y = 0.299E_R + 0.587E_G + 0.114E_B$$

These values of  $l$ ,  $m$ , and  $n$ , are universally used, even though camera sensitivity curves corresponding to different sets of phosphors and white points may be used for scene analysis

#### 22.4 (R)(G)(B) to (U)(V)(W) transformation equations

The evaluation of  $l$ ,  $m$ , and  $n$  also enables the transformation equations between the (R), (G), (B) and (U), (V), (W) systems to be obtained. We have

$$0.299(R_L) \equiv 1.0(R)$$

$$0.587(G_L) \equiv 1.0(G)$$

$$0.114(B_L) \equiv 1.0(B)$$

Therefore

$$0.352(R_L) \equiv (0.352/0.299)(R) \equiv 0.477(U) + 0.352(V) + 0.171(W)$$

Hence,

$$1.0(R) \equiv (0.299/0.352)(0.477(U) + 0.352(V) + 0.171(W))$$

Similarly:

$$1.0(G) \equiv (0.587/0.384)(0.076(U) + 0.384(V) + 0.541(W))$$

$$1.0(B) \equiv (0.114/0.130)(0.152(U) + 0.130(V) + 0.718(W))$$

Which simplify to:

$$1.0(R) \equiv 0.405(U) + 0.299(V) + 0.145(W)$$

$$1.0(G) \equiv 0.116(U) + 0.587(V) + 0.827(W)$$

$$1.0(B) \equiv 0.133(U) + 0.114(V) + 0.627(W)$$

The reverse transformation equations are given in Section 22.17

#### 22.5 The effects of variations in chrominance-signal magnitude

The way in which variations in the magnitudes of the two chrominance signals  $E_R - E_y$  and  $E_B - E_y$  differ in their effects on the chromaticities of the reproduced

colours can be seen by constructing the grid of lines shown in Fig. 22.1. This construction is facilitated by plotting the positions of the stimuli  $S_c$ ,  $C_R$ , and  $C_B$  corresponding to the variables  $E_y$ ,  $E_R - E_y$ , and  $E_B - E_y$  of the N.T.S.C. system. To find the positions of  $S_c$ ,  $C_R$ , and  $C_B$  we proceed as follows

The relationships between the signals may be written

$$E_R = (1.0)(E_R - E_y) + (1.0)E_y + 0(E_B - E_y)$$

$$E_G = -\frac{l}{m}(E_R - E_y) + (1.0)E_y - \frac{n}{m}(E_B - E_y)$$

$$E_B = 0(E_R - E_y) + (1.0)E_y + (1.0)(E_B - E_y)$$

If we assume, for the moment, that the optical signals  $R$ ,  $G$ ,  $B$ , and  $L$  are proportional to the electrical signals  $E_R$ ,  $E_G$ ,  $E_B$ , and  $E_y$  respectively, we may write  $R = kE_R$ ,  $G = kE_G$ ,  $B = kE_B$ , and  $L = kE_y$ , where  $k$  is a constant. Hence

$$R = (1.0)(R - L) + (1.0)L + 0(B - L)$$

$$G = -\frac{l}{m}(R - L) + (1.0)L - \frac{n}{m}(B - L)$$

$$B = 0(R - L) + (1.0)L + (1.0)(B - L)$$

Hence the corresponding equations connecting the stimuli (see Section 8.4) may be written down by inspection as follows

$$1.0(C_R) \equiv 1.0(R) - \frac{l}{m}(G) + 0(B)$$

$$1.0(S_c) \equiv 1.0(R) + 1.0(G) + 1.0(B)$$

$$1.0(C_B) \equiv 0(R) - \frac{n}{m}(G) + 1.0(B)$$

Therefore, using the (R) (G) (B) to (U) (V) (W) transformation equations,

$$1.0(C_R) \equiv 0.405(U) + 0.299(V) + 0.145(W) \\ - (0.299/0.587)(0.116(U) + 0.587(V) + 0.827(W))$$

$$1.0(S_c) \equiv (0.405 + 0.116 + 0.133)(U) + (0.299 + 0.587 + 0.114)(V) \\ + (0.145 + 0.827 + 0.627)(W)$$

$$1.0(C_B) \equiv -(0.114/0.587)(0.116(U) + 0.587(V) + 0.827(W)) \\ + 0.133(U) + 0.114(V) + 0.627(W)$$

These equations simplify to

$$1.0(C_R) \equiv 0.346(U) + 0.000(V) - 0.276(W)$$

$$1.0(S_c) \equiv 0.653(U) + 1.000(V) + 1.599(W)$$

$$1.0(C_B) \equiv 0.110(U) + 0.000(V) + 0.467(W)$$

The values of  $u$  and  $v$  are obtained in the usual way by dividing by  $U+V+W$ ; the corresponding values of  $x$  and  $y$  can be obtained from  $u$  and  $v$  by formula or by nomogram, with the following results

It is clear from Fig. 22 1 that  $C_b$  lies on the line GB produced, this feature stems from the fact that the position of  $C_b$  corresponds to the case where  $E_r - E_v$  and  $E_v$  are both zero, in which case  $E_r$  must be zero, and this means that  $C_b$  must therefore be a mixture of G and B only, hence it lies on the line GB or GB produced. Similarly,  $C_r$ , which corresponds to  $E_b - E_v$  and  $E_v$  both being zero, so that  $E_b$  is also zero, must be a mixture of R and G only, although  $C_r$  is located too far to the right in Fig. 22 1 to be plotted, it does in fact lie on the line GR produced.

By drawing a fan of lines from the point  $C_b$  the loci of changes in chromaticity corresponding to variations in  $E_b - E_v$  only are obtained. The fan of lines radiating from  $C_r$  has also been drawn and shows the loci of changes in chromaticity corresponding to variations in  $E_r - E_v$  only. The full significance of the fans of lines passing through these points can be seen by referring to any colour triangle such as that shown in Fig. 22 2. It is clear from this figure that for any line passing through B,  $r$  is proportional to  $g$ , and hence, where  $s$  is the slope of the line,

$$g = sr$$

Hence all the points on any line passing through B have the property that  $r/g$  is constant. But since  $r = R/(R+G+B)$  and  $g = G/(R+G+B)$  it is also true that if  $r/g$  is constant then  $R/G$  is constant. For lines passing through R

$$\begin{aligned} g &= s(1-r) \\ &= s(r+g+b-r) \\ &= sg+sb \end{aligned}$$

Hence: 
$$G/B = g/b = s/(1-s)$$

Similarly for lines passing through G

$$B/R = b/r = (1-s)/s$$

Thus lines radiating from R have  $G/B$  constant, lines radiating from G have  $R/B$  constant, and lines radiating from B have  $R/G$  constant. In an exactly similar way, considering the  $R-L$ ,  $L$ ,  $B-L$  system and a colour triangle in which  $(R-L)/(R-L+L+B-L)$  is plotted against  $(B-L)/(R-L+L+B-L)$  it can be shown that lines radiating from  $C_r$  have  $(R-L)/L$  constant, and hence  $(E_r - E_v)/E_v$  is also constant, lines radiating from  $C_b$  have  $(B-L)/L$  constant, and hence  $(E_b - E_v)/E_v$  is also constant, and lines radiating from  $S_c$  have  $(R-L)/(B-L)$  constant, and hence  $(E_r - E_v)/(E_b - E_v)$  is also constant.

These general properties of lines passing through mixture stimuli are not changed by linear transformation to a different colour triangle and it is thus possible to assign to each line in each fan in Fig. 22 1 its value of  $(E_r - E_v)/E_v$  or  $(E_b - E_v)/E_v$ . It is seen that the lines passing through  $S_c$  both have a value of zero as required. The values of the other lines can be determined by calculating the positions along the line joining R and G of various values of  $(E_r - E_v)/E_v$  and the positions along the lines joining G and B of

various values of  $(E_B - E_Y)/E_Y$ . Along the line joining R and G,  $E_B = 0$  and hence using  $E_Y = 0.299E_R + 0.587E_G + 0.114E_B$  we have

$$\frac{E_G}{E_R} = 1.704 \left/ \left( \frac{E_R - E_Y}{E_Y} + 1 \right) \right. - 0.509.$$

Points on the line joining R and G will divide it, in accordance with the Centre of Gravity Law (see Section 7.6), in the same ratio as the centre of gravity of weights  $Rl/v_R$  and  $Gm/v_G$ , where  $v_R$  and  $v_G$  are the  $v$ -co-ordinates of R and G respectively. Since  $R = kE_G$  and  $G = kE_B$  the same result is obtained with weights  $E_R l/v_R$  and  $E_G m/v_G$ . The ratio of the two weights therefore reduces to.

$$\frac{v_R m E_G}{v_G l E_R} = \frac{0.352}{0.384} \times \frac{0.587}{0.299} \times \frac{E_G}{E_R} = 1.80 \frac{E_G}{E_R}$$

If  $l_{RG}$  is the length of the line joining R and G, the distances from R corresponding to various mixtures of  $E_R$  and  $E_G$  are then given by

$$\frac{1.80 E_G / E_R}{1 + 1.80 E_G / E_R} \times l_{RG}$$

The positions corresponding to various values of  $(E_R - E_Y)/E_Y$  can therefore be determined. Similarly, when  $E_R = 0$

$$\frac{E_G}{E_B} = 1.704 \left/ \left( \frac{E_B - E_Y}{E_Y} + 1 \right) \right. - 0.194$$

and points on the line joining G and B will divide it in the same ratio as the centre of gravity of weights having the ratio.

$$\frac{v_B m E_G}{v_G n E_B} = \frac{0.130}{0.384} \times \frac{0.587}{0.114} \times \frac{E_G}{E_B} = 1.75 \frac{E_G}{E_B}$$

If  $l_{GB}$  is the length of the line joining G and B, the distances from B corresponding to various mixtures of  $E_R$  and  $E_G$  are then given by.

$$\frac{1.75 E_G / E_B}{1 + 1.75 E_G / E_B} \times l_{GB}.$$

The positions corresponding to various values of  $(E_B - E_Y)/E_Y$  can therefore be determined.

## 22.6 Effect of gamma correction on $E_R - E_Y$ and $E_B - E_Y$

The signals actually transmitted in practical colour television systems have to be gamma corrected as described in Section 19.14. It is therefore of interest to see how gamma correction affects the relation between the chromaticity of the reproduced colour and the values of the chrominance signals.

As was explained in Section 19.14, the dim-surround viewing-conditions commonly used for television require an overall system-gamma of about 1.25,

rather than 1.0, since the gamma of colour receivers is usually about 2.8, it is therefore general practice to transmit signals reduced in gamma by about 2.8/1.25, which is equal to 2.2. The effect of this arrangement on colour reproduction is to increase colour purity (and to introduce some hue errors) as shown in Fig. 19.9, but the dim surround then reduces apparent colour saturation in a way which present knowledge is inadequate to evaluate. However, some idea of the effects which will occur can be obtained by calculating chromaticities for a display having a gamma of 2.2, giving an overall system-gamma of 1.0, such as would be required for viewing with a surround of luminance equal to the average of that of the picture. Therefore in Fig. 22.3 a grid of lines shows the chromaticities produced on a display of gamma 2.2 by various values of  $(E_R' - E_Y')/E_Y'$  and  $(E_B' - E_Y')/E_Y'$  where

$$\begin{aligned} E_R' &= E_R^{1/2.2} \\ E_G' &= E_G^{1/2.2} \\ E_B' &= E_B^{1/2.2} \\ E_Y' &= 0.299E_R' + 0.587E_G' + 0.114E_B' \end{aligned}$$

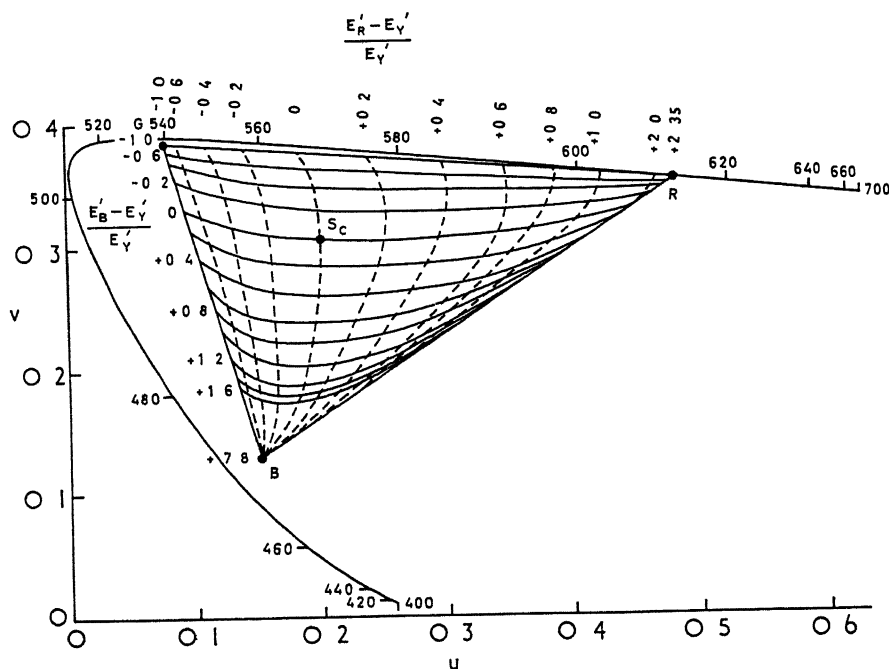


Fig. 22.3 The effect of gamma correction on the distribution of the chrominance signals in the chromaticity diagram. Lines of constant  $(E_R' - E_Y')/E_Y'$  and  $(E_B' - E_Y')/E_Y'$  are shown where  $E_R' = E_R^{1/2.2}$ ,  $E_B' = E_B^{1/2.2}$ ,  $E_G' = E_G^{1/2.2}$  and  $E_Y' = 0.299E_R' + 0.587E_G' + 0.114E_B'$ , and a display gamma of 2.2 is assumed.



It is only legitimate to draw such lines if for each pair of values of  $(E_R' - E_Y')/E_Y'$  and  $(E_B' - E_Y')/E_Y'$  there is a unique chromaticity. This is so, because these voltages produce ratios of stimuli amounts  $(R-L)/L$  and  $(B-L)/L$  and these variables correspond to unique lines on a chromaticity diagram for the variables  $R-L, L, B-L$  (See Plate 21, page 459)

The lines which form the grid in Fig. 22.3 are fairly straight around the  $(S_c)$  point, but elsewhere they are quite curved, and the two grids of lines of Figs. 22.1 and 22.3 are by no means the same. However, the differences do not represent errors in colour reproduction but only the way in which the effects of gamma correction alter the relationships between the electrical and the optical signals. Large areas of colour will be unaffected by gamma correction (on a receiver operating at a gamma of 2.2)

If a pattern is transmitted for which the variations in  $E_R' - E_Y'$  are too fine to be resolved, then the result on the display will be an average value of  $E_R' - E_Y'$ , together with the variations produced by the  $E_B' - E_Y'$  signal which will result in chromaticity changes along one of the broken lines of Fig. 22.3 (or a similar parallel line), upon this will be superimposed the usual luminance difference produced by the  $E_Y'$  signal (provided that this does not call for a negative amount of green light, see Section 19.8). Similarly, if a pattern is transmitted for which the  $E_B' - E_Y'$  variations are too fine to be resolved, the chromaticity displayed will comprise that produced by the average  $E_B' - E_Y'$  value, together with variations in chromaticity lying along one of the full lines of Fig. 22.3 (or along a similar parallel line), upon which the usual luminance difference will again be produced by the  $E_Y'$  signal. The above arguments apply to chromaticity differences in the horizontal direction in the picture (along the lines of the display); the reproduction of chromaticity differences in the vertical direction depends only on the line structure of the picture.

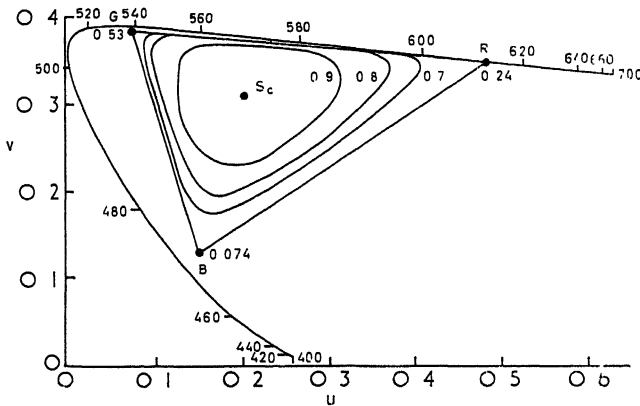


Fig. 22.4 The way in which  $(E_Y')^{2.2}/E_Y'$  varies over the RGB triangle. Although this ratio falls to less than 0.1 at the point B, over by far the greater part of the triangle it is above 0.8.

**22.7 The effect of gamma correction on  $E_y$** 

In Fig. 22.4 the effect of gamma correction on the  $E_y'$  signal is shown by plotting  $(E_y')^{2.2}/E_y$  in the  $u, v$  diagram and drawing contours at the 0.9, 0.8, and 0.7 levels. The three effects noted in Section 19.14 resulting from the use of an  $E_y'$  signal instead of a true  $E_y$  signal were, first, that the constant luminance principle would be violated, so that the luminance would be in error (too low) in areas of fine detail, and noise in the chrominance signals would affect luminance; secondly, that coloured areas would be displayed too dark on monochrome receivers; and thirdly that definition in small coloured areas would suffer, because of the restricted band-width of the luminance content carried by the chrominance signals. It is clear from Fig. 22.4, however, that although the values of  $(E_y')^{2.2}/E_y$  at the corners of the triangle RGB are only 0.24 at R, 0.53 at G, and 0.74 at B, over by far the greater part of the triangle the ratio does not fall below 0.80. Since the extreme corners and edges of the triangle represent colours which are not used very often in typical scenes the effects of transmitting the  $E_y'$  signal instead of a true luminance signal are likely to be quite small in practice, however, since real receivers have gammas of about 2.8 instead of 2.2 the effects will be somewhat greater in practice than are shown in Fig. 22.4.

**22.8 The P.A.L. and S.E.C.A.M. systems**

The P.A.L. and S.E.C.A.M. versions of the N.T.S.C. system transmit the signals  $E_y'$ ,  $E_R' - E_y'$ , and  $E_B' - E_y'$  (Roizen and Lipkin, 1965) (We consider these versions before the normal N.T.S.C. version because the latter, although historically earlier, involves additional signal-coding operations) The  $E_y'$  signal is transmitted at full band-width, and the  $E_R' - E_y'$ , and  $E_B' - E_y'$  signals at about a quarter of the  $E_y'$  band-width. Carrier-sharing is used so that some means of distinguishing between the two chrominance signals is required. (See Plate 21, page 459)

In the S.E.C.A.M. (Sequence and Memory) system, this is achieved by transmitting  $E_R' - E_y'$  and  $E_B' - E_y'$  on alternate lines of each field, together with a suitable identifying signal so that the receiver knows which of the two signals is being transmitted on each line. A circuit which delays a signal for a time exactly equal to that taken to scan one line, known as a *delay line*, is then used to provide the chrominance signal of the previous line of the field. In this way, although at any one time only one of the two chrominance signals is being transmitted, both are available for producing the colour picture. There is, however, a loss of definition of the chrominance information in the vertical direction, because the delay-line technique results, in effect, in an averaging over pairs of successive field lines, which is equivalent to groups of four picture-lines. But the resultant vertical chrominance resolution is no worse than the horizontal chrominance resolution, and hence the loss

is of no great consequence. By alternating the order of the transmission of the  $E_R' - E_V'$  and  $E_B' - E_V'$  signals on successive pictures (pairs of fields) the vertical chrominance resolution for stationary or slowly moving objects is improved.

The S E C A M. system uses frequency modulation instead of the more usual amplitude modulation for the  $E_R' - E_V'$  and  $E_B' - E_V'$  signals; but the  $E_V'$  signal is amplitude-modulated, and this difference in modulating method further aids the receiver in correctly distinguishing between chrominance and luminance. The  $E_R' - E_V'$  sub-carrier is at 4 40625 MHz above the luminance carrier, but that of  $E_B' - E_V'$  is at 4 250 MHz above the luminance carrier (see Fig 22 11(a)).

The S E C A M system has been adopted by France, where broadcast colour television was begun in 1967, and by Russia.

In the P A L (Phase Alternation Line) system  $E_R' - E_V'$  and  $E_B' - E_V'$  are transmitted simultaneously on the same carrier, using amplitude-modulation, but with a quarter of a cycle difference in phase between the two signals; the two signals are then distinguished at the receiver by virtue of their different phases with the aid of a signal carrying a reference phase, called a *colour-burst signal* (because it consists of a short burst of chrominance sub-carrier frequency). However, the phase of one of the two signals, say  $E_R' - E_V'$ , is altered by half a cycle between successive field lines so that the signals transmitted on two successive lines of a field are

$$\begin{array}{ll} \text{Line 1} & E_R' - E_V' \quad E_B' - E_V' \\ \text{Line 3} & -(E_R' - E_V') \quad E_B' - E_V' \end{array}$$

The signals from line 1 are then passed through a delay line so that an average for the two lines can be obtained, since the  $E_R' - E_V'$  signals are half a cycle out of phase with one another on the two lines, they cancel one another out and hence  $E_B' - E_V'$  is obtained on its own, thus

$$\frac{1}{2}(E_R' - E_V') + \frac{1}{2}(E_B' - E_V') - \frac{1}{2}(E_R' - E_V') + \frac{1}{2}(E_B' - E_V') = E_B' - E_V'$$

By also passing the signals from line 3 through a circuit which alters the phase by half a cycle, and then taking another average with the delayed signal from line 1,  $E_R' - E_V'$  is recovered thus

$$\frac{1}{2}(E_R' - E_V') + \frac{1}{2}(E_B' - E_V') + \frac{1}{2}(E_R' - E_V') - \frac{1}{2}(E_B' - E_V') = E_R' - E_V'$$

As in the S E C A M system it is necessary for the transmission to include a signal which enables the receiver to know which of the two types of signal is being transmitted on each line in this case the difference consists of the phase of one of the chrominance signals being reversed, and the colour-burst signal is varied to provide an appropriate identification on each line. The lines on which this reversal takes place are alternated on successive pictures (pairs of fields) so that, as in the S E C A M system, only every fourth field is the same.

A feature of the P.A.L. system is that if there is a slight phase error in the relationship between the reference signal and the chrominance signals, the fact that the phase is reversed on alternate lines, results in the error being cancelled out and the system is thus fairly insensitive to slight phase shifts (such as may occur in transmissions over long links).

It is possible to make receivers for the P A L system which do not have a delay line. In this case the receiver, using its phase-sensitive detector, demodulates the two chrominance signals separately, at their two phases separated by a quarter of a cycle. Without a delay line, if there is a phase error in the detection of the chrominance signals, they will produce errors in hue in the display, but these errors will be in opposite directions on successive lines of each field, and therefore if they are fairly small the eye is able to average them out and obtain an approximately correct result, if the errors are large enough to be visible they appear as a coarse coloured line structure, referred to as *Hanover bars* because they were first observed at Hanover.

The sub-carrier frequency used in the P A L system is equal to  $283\frac{3}{4}$  times that of the line frequency (see Fig. 22.11(b)). It is not possible to use an odd multiple of half the line frequency, such as  $283\frac{1}{2}$ , because the reversal of the phase of the  $E'_R-E'_Y$  signal on alternate lines causes its side-bands to be shifted by half a line-frequency multiple: thus if  $283\frac{1}{2}$  had been chosen, while the  $E'_B-E'_Y$  side-bands would have been interleaved with the luminance signals as required, the  $E'_R-E'_Y$  side-bands would have coincided with the luminance signals and caused confusion. By choosing an odd multiple of quarter the line frequency, such as  $283\frac{3}{4}$ , the  $E'_B-E'_Y$  and the  $E'_R-E'_Y$  side-bands are both separated from the luminance signals by a quarter of a line frequency multiple. Separation of the luminance and chrominance signals is usually further improved by using a *notch filter* to remove from the luminance signal a band of frequencies corresponding to those at which the chrominance signals have substantial amplitude, the loss of definition which this causes is small compared to the improved isolation of the chrominance signals.

The P A L system was adopted by Great Britain and Germany, where broadcast colour television was begun in 1967, and by many other European countries, and by Australia.

## 22.9 The N.T.S.C. system

The N.T.S.C. system, like the P A L system, uses carrier-sharing with the two chrominance signals transmitted simultaneously a quarter of a cycle out of phase with one another, but, unlike the S E C A M and P A L systems, the signals are treated in the same way on every line. A colour-burst signal provides a reference phase, and the receiver, which is provided with a phase-sensitive detector, recovers the two chrominance signals correctly by virtue of their different phases. A higher degree of accuracy in the phase identification is necessary in the N.T.S.C. system than in the P A L system, however, because

phase errors are not now cancelled out thus phase must be held to about  $\pm 5^\circ$  in N.T.S.C. signals, but only to about  $\pm 25^\circ$  in P.A.L. signals

For accurate separation of the two chrominance signals by means of their phase difference it is desirable for them both to be transmitted with both side-bands present: but, to accommodate about a quarter of the luminance band-width both above and below the sub-carrier frequency, requires the sub-carrier frequency being nearer that of the main carrier than is desirable. The N.T.S.C. system overcomes this problem by transmitting its two chrominance signals at different band-widths one at about a quarter of the luminance band-width, and the other at only about a tenth. The higher definition chrominance signal then has *double* side-bands over the band-width where *both* signals are operating, but only a *single* side-band over the rest of its frequency range. In this way the two signals can be distinguished satisfactorily, and the chrominance sub-carrier kept well-spaced from the main carrier. To operate successfully with one chrominance signal having a band-width equal to only about one-tenth of that of the luminance signal, the N.T.S.C. system uses not only band-sharing and carrier-sharing but also blue-saving (see Section 19.7).

The N.T.S.C. system has been adopted not only in the U.S.A., where it was introduced in 1953, but also in Japan, Canada, and Mexico.

## 22.10 Blue-saving in the N.T.S.C. system

As has already been pointed out, the eye is much less able to detect fine blue detail than fine red or green detail. Fine patterns of blues and yellows of the same luminances are confused and invisible to the eye, a phenomenon known as *foveal tritanopia* (Willmer, 1944; Willmer and Wright, 1945; Thomson and Wright, 1947; Wright, 1952). It would therefore seem reasonable to transmit the  $E_b' - E_v'$  signal with less band-width than that used for the  $E_r' - E_v'$  signal (see Section 19.7).

In Fig. 22.5 are shown lines connecting the points representing colours which are most readily confused when seen in small areas (Thomson and Wright, 1953). Comparison with Fig. 22.3 shows that the directions of the lines of Fig. 22.5 are roughly similar to those representing variations in  $E_b' - E_v'$  only, and this would seem to confirm that the  $E_b' - E_v'$  signal would be the appropriate one to restrict in band-width. However, the restriction in the N.T.S.C. system is not applied in quite this way; instead, it is applied so that, when that fineness of detail is reached such that only one chrominance signal is operating, the colour range remaining is not parallel to the reddish to greenish direction of the  $E_r' - E_v'$  signal, but approximately parallel to the orange to blue-green direction. This has been found preferable in practical tests. It was also found by Middleton and Holmes that, using pieces of coloured papers subtending very small angles to the eye, there was a tendency for the normal range of colour discrimination to degenerate into orange to blue-green differences only (Middleton and Holmes, 1949) (See Plate 19, page 458).

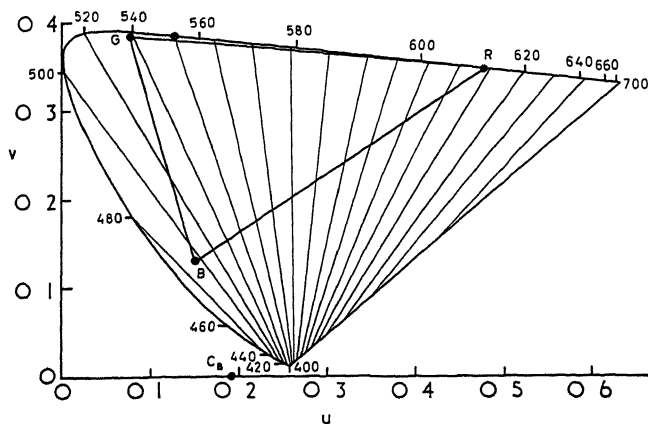


Fig. 22.5 The confusion loci for small-area vision. Any pair of colours whose chromaticities fall on the same line will tend to be confused when seen at small angles of view (Thomson and Wright, 1953)

An understanding of the way in which this shift in the axis of restriction is achieved in the N.T.S.C. system is facilitated by considering a diagram in which  $E_R - E_V$  is plotted against  $E_B - E_V$  as shown in Fig. 22.6 (The effects of gamma correction will be brought in later.) In this diagram the origin represents all colours having the same chromaticity as standard illuminant C, whatever their luminance, so that blacks, greys, and whites plot in this vicinity. The distance of a point, P, from the origin is a function of the purity multiplied by the luminance of the colour concerned. The way in which colours are distributed in this diagram can be seen by considering the cases where  $E_R$ ,  $E_G$ , and  $E_B$  are allowed to have values of either 0 or 1, as given in Table 22.1 (to be found at the end of this chapter). These colours are plotted in Fig. 22.6. Because, in the N.T.S.C. system, 1 volt is generally the maximum value allowed for  $E_R$ ,  $E_G$ , or  $E_B$  at the camera, the colours considered are those of maximum purity and luminance if the axes are considered to represent camera voltages.

In the N.T.S.C. carrier-sharing system, the sub-carrier wave is amplitude-modulated with two separate signals a quarter of a cycle out of phase with one another. For any given colour, the combined result of the two separate modulations can be considered as a single amplitude modulation at a particular phase; the amplitude is then proportional to the product of luminance and purity, while the phase indicates the dominant wavelength. Thus in Fig. 22.6 the colour, P, in this carrier-sharing system, would be transmitted by an amplitude represented by OP at a phase represented by the angle  $\phi$ . In the N.T.S.C. system this correlation between phase and dominant wavelength is used to alter the directions of the axes representing the colour difference

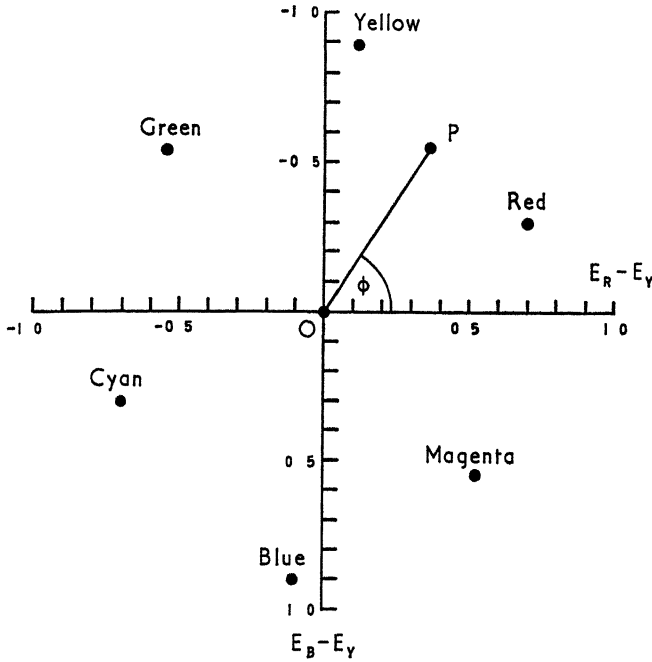


Fig. 22.6 The distribution of colours for which  $E_R$ ,  $E_G$ ,  $E_B$  equal zero or unity on a plot of  $E_R - E_Y$  against  $E_B - E_Y$ . The length of a line such as OP is proportional to the purity multiplied by the luminance of the colour plotting at P. The angle  $\phi$  of the line OP is a function of the hue of the colour represented by P

signals. But, as will be explained more fully later, in order to avoid over-loading the transmitter when the chrominance signals are transmitted at maximum amplitude, they are first reduced in amplitude by factors of 1.14 for  $E_R - E_Y$  and 2.03 for  $E_B - E_Y$ . It is therefore necessary to replot the data of Fig. 22.6

using  $\frac{E_R - E_Y}{1.14}$  and  $\frac{E_B - E_Y}{2.03}$  as variables, as shown in Fig. 22.7. The two chromi-

nance signals used,  $E_I$  and  $E_Q$  are then shifted in phase by an angle of  $33^\circ$  relative to the  $E_R - E_Y$  and  $E_B - E_Y$  axes as shown. The  $E_I$  signal is an In-phase component of the sub-carrier, while the  $E_Q$  signal is a Quadrature component of the sub-carrier, a quarter of a cycle out of phase with  $E_I$ . The two sets of signals are related to one another (in accordance with the usual equations for the rotation of co-ordinate axes) thus:

$$E_I = \frac{E_R - E_Y}{1.14} \cos 33^\circ - \frac{E_B - E_Y}{2.03} \sin 33^\circ$$

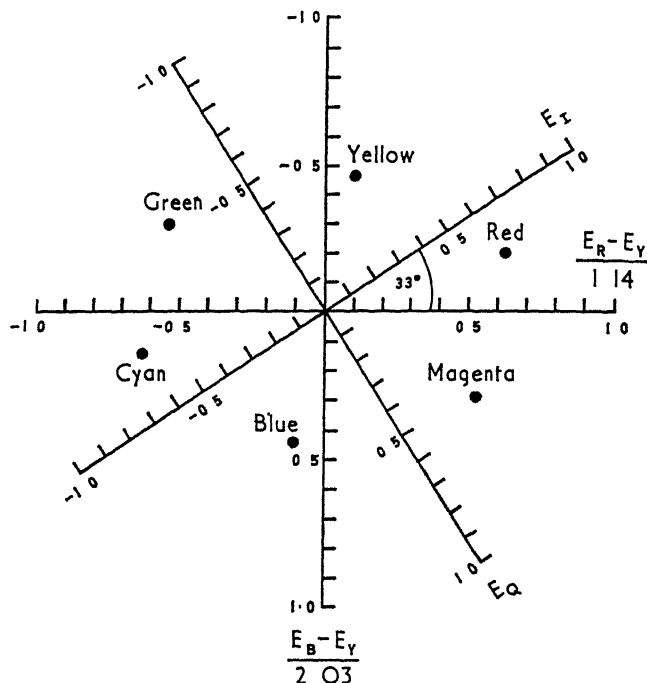


Fig. 22.7 The colours of Fig. 22.6 replotted using  $(E_R - E_V)/1.14$  and  $(E_B - E_V)/2.03$  as co-ordinates. Relative to these axes, the axes of  $E_I$  and  $E_Q$  are rotated through an angle of  $33^\circ$ .

$$E_Q = \frac{E_R - E_V}{1.14} \sin 33^\circ + \frac{E_B - E_V}{2.03} \cos 33^\circ$$

which (to three significant figures) reduce to:

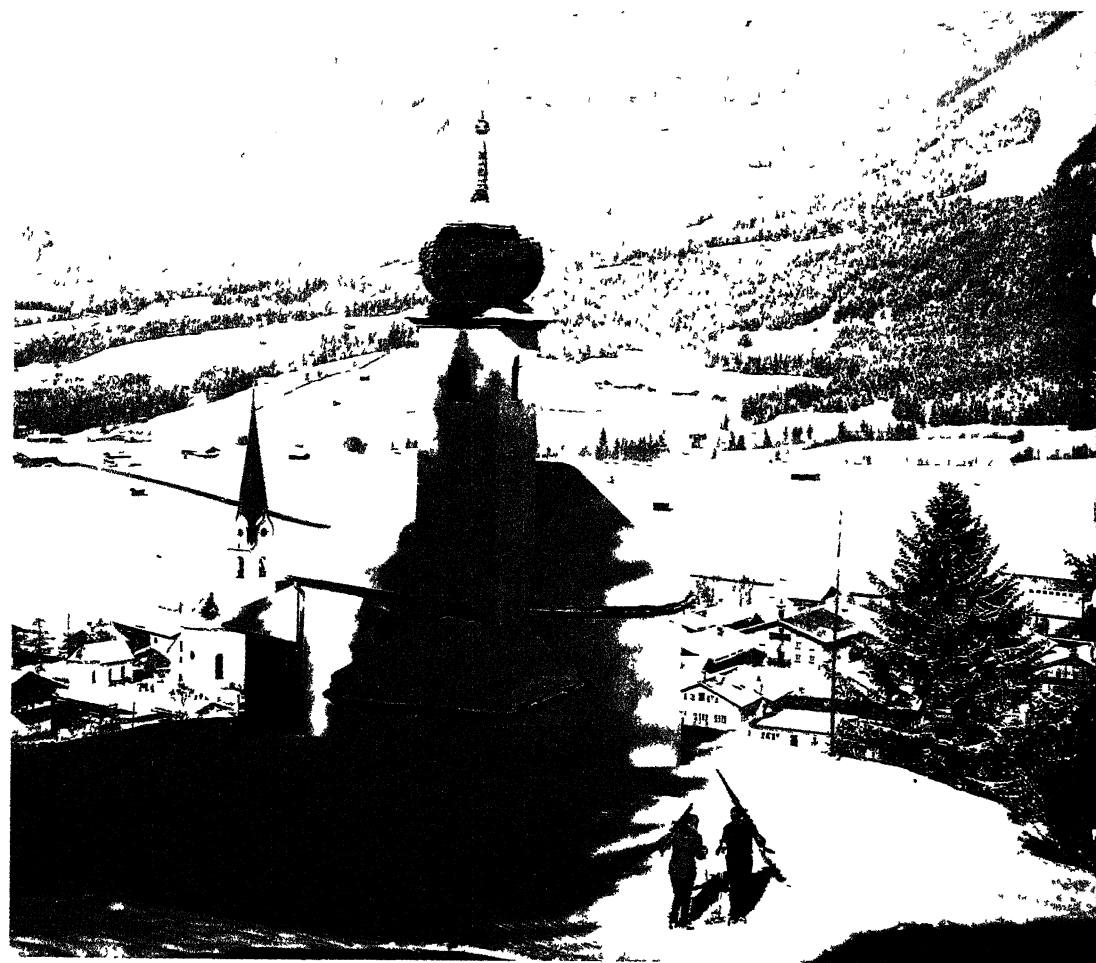
$$\begin{aligned} E_I &= 0.736(E_R - E_V) - 0.268(E_B - E_V) \\ E_Q &= 0.478(E_R - E_V) + 0.413(E_B - E_V) \end{aligned}$$

These two signals  $E_I$  and  $E_Q$  are used together with the same luminance signal as before,  $E_V$ .

The values of  $E_I$  and  $E_Q$  for the colours considered previously are given in Table 22.2 (to be found at the end of this chapter).

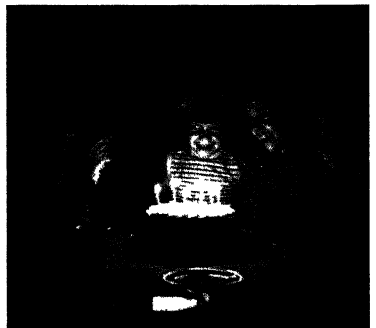
The equations relating  $E_Q$  and  $E_I$  with  $E_R - E_V$  and  $E_B - E_V$  enable the positions of the stimuli  $C_Q$  and  $C_I$  corresponding to the signals  $E_Q$  and  $E_I$  to be located in the chromaticity diagram. Thus, solving for  $E_R - E_V$  and  $E_B - E_V$  we obtain





*Plate 20*

The variations in the spectral power distribution of illuminants result in pictures which differ in colour balance. Because pictures usually fill only rather a small part of the total visual field, the eye generally adapts its own colour balance much less to the overall colours of pictures than to those of real scenes (see Fig 5.4). The series of pictures on these pages show typical variations caused by differences in the colour temperature (see Section 10.11) of the taking illuminant. *Above* excessive blue shadows caused by blue sky.



*Top* night scene with tungsten filament lighting *Lower left* excessive blue caused by the blueness of diffuse daylight very late in the evening, together with the orange colour of tungsten-filament flood-lights *Lower centre* orange cast caused by low-altitude sunlight *Lower right* extreme orange colour of candle-light (see Table 10.4) Reproduced from transparencies exposed on *Ektachrome Daylight Type* film using a Crosfield *Magnascan* scanner. The use of *Type A* or *Type B* films (see Section 5.7), or suitable colour correcting filters over the camera lenses, could have corrected for some of the variations in colour balance; however, such correction is only of limited value in those cases where casts of different colours are present in the same picture; and, because the extent to which the eye adapts to real scenes is limited, partial correction for a colour cast may be more realistic than full correction. In colour television, similar adjustments of colour balance can be made by adjusting the relative gains of the different channels in cameras.

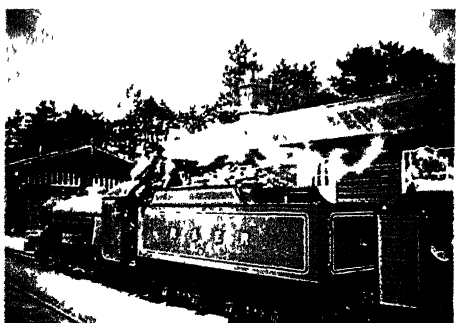
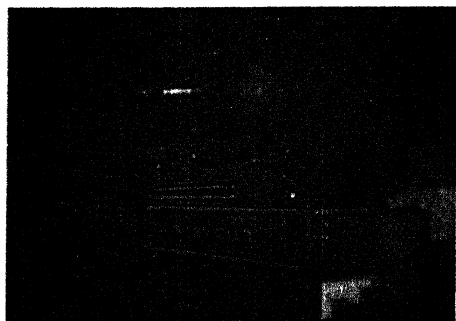
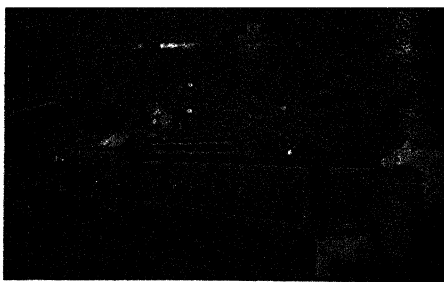
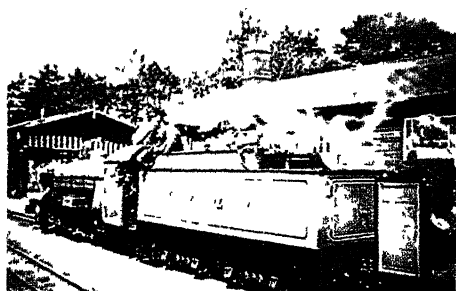


Plate 21

A colour television receiver displaying various P A L signals (see Sections 22 6 and 22 8) *top left*, the luminance signal only, *top right*, the  $ER' - EY'$  and  $EB' - EY'$  chrominance signals only, *upper left*, the  $ER' - EY'$  signal only, *upper right*, the  $EB' - EY'$  signal only, *lower left*, the luminance and  $ER' - EY'$  signals only, *lower right*, the luminance and  $EB' - EY'$  signals only, *bottom*, the complete luminance and chrominance signals together (When the luminance signal was absent, a uniform luminance was displayed so that the chrominance signals could be seen) The chrominance signals have about a quarter the band-width of the luminance signal, but the consequent loss of colour resolution is only noticeable when the luminance signal is absent (see Section 19 8) Colour transparencies by courtesy of the Independent Broadcasting Authority Reproduced on a Crosfield Magnascan scanner

$$\begin{aligned}E_R - E_Y &= 0.956E_1 + 0.621E_Q \\E_B - E_Y &= -1.106E_1 + 1.703E_Q\end{aligned}$$

from which

$$\begin{aligned}E_R &= 0.956E_1 + 1.000E_Y + 0.621E_Q \\E_B &= -1.106E_1 + 1.000E_Y + 1.703E_Q\end{aligned}$$

and using  $E_Y = 0.299E_R + 0.587E_G + 0.114E_B$  we obtain

$$E_G = -0.272E_1 + 1.000E_Y - 0.647E_Q$$

If we put  $I = kE_1$ ,  $L = kE_Y$ , and  $Q = kE_Q$ , where  $k$  is the constant (see Section 22.5) we have

$$\begin{aligned}R &= 0.956I + 1.000L + 0.621Q \\G &= -0.272I + 1.000L - 0.647Q \\B &= -1.106I + 1.000L + 1.703Q\end{aligned}$$

The corresponding equations relating to the stimuli are therefore:

$$\begin{aligned}1.0(C_i) &\equiv 0.956(R) - 0.272(G) - 1.106(B) \\1.0(S_c) &\equiv 1.000(R) + 1.000(G) + 1.000(B) \\1.0(C_Q) &\equiv 0.621(R) - 0.647(G) + 1.703(B)\end{aligned}$$

Using the (R)(G)(B) to (U)(V)(W) transformation equations we obtain:

$$\begin{aligned}1.0(C_i) &\equiv 0.956(0.405(U) + 0.299(V) + 0.145(W)) \\&\quad - 0.272(0.116(U) + 0.587(V) + 0.827(W)) \\&\quad - 1.106(0.133(U) + 0.114(V) + 0.627(W))\end{aligned}$$

Calculating  $1.0(S_c)$  and  $1.0(C_Q)$  similarly, and simplifying the results we obtain

$$\begin{aligned}1.0(C_i) &\equiv 0.208(U) + 0.000(V) - 0.780(W) \\1.0(S_c) &\equiv 0.653(U) + 1.000(V) + 1.599(W) \\1.0(C_Q) &\equiv 0.403(U) + 0.000(V) + 0.623(W)\end{aligned}$$

It is useful for some purposes to re-write these equations in the corresponding form connecting the amounts of the stimuli:

$$\begin{aligned}U &= 0.208I + 0.653L + 0.403Q \\V &= 1.000L \\W &= -0.780I + 1.599L + 0.623Q\end{aligned}$$

From the equations for  $(C_i)$ ,  $(S_c)$ , and  $(C_Q)$  in terms of (U), (V), and (W), their positions in the  $u, v$  diagram (and in the  $x, y$  diagram) can be calculated in the usual way with the following results

	$x$	$y$	$z$	$u$	$v$	$w$
$(C_i)$	-0.333	0	1.333	-0.365	0	1.365
$(S_c)$	0.310	0.316	0.374	0.201	0.307	0.492
$(C_Q)$	0.245	0	0.755	0.393	0	0.607

The positions of these stimuli in the  $u, v$  diagram are shown in Fig. 22.8. It is clear that  $C_l$  and  $C_o$  are also stimuli which affect colour but not luminance, because their values of  $y$  (and  $v$ ) are zero. Lines drawn through  $C_l$  have constant  $Q/L$  and therefore  $E_o/E_y$  is also constant; lines drawn through  $C_o$  have constant  $I/L$  and therefore  $E_l/E_y$  is also constant. It should be noted that as the value of  $E_l/E_y$  increases the chromaticity moves away from  $C_l$  instead of towards it.

In Fig. 22.8 the fans of lines radiating from  $C_l$  and  $C_o$  are shown and it is seen that the transformation has rotated the axes as required, variations in  $E_l$  now running roughly parallel to the orange-red to cyan direction. The band-width restriction is therefore applied to the  $E_o$  signal, which is transmitted at about  $\frac{1}{3}$  MHz band-width while the  $E_l$  signal is transmitted at about 1 MHz, for 525 line systems. Some idea of the restriction in definition can be gauged from the fact that 0.3 MHz corresponds to a blurring of about 6 mms along a line of a 56 cm receiver picture. In some areas where the N.T.S.C. system is used, the  $E_l$  signal is also restricted to about  $\frac{1}{3}$  MHz, this results in a marked loss of colour definition but allows less sophisticated equipment to be used.

The values of the lines of Fig. 22.8 are indicated and are calculated from the equations for  $E_l$  and  $E_o$  in terms of  $E_R - E_y$  and  $E_B - E_y$ , remembering that  $E_x = 0.299E_R + 0.587E_o + 0.114E_B$ .

When

$$E_B = 0$$

$$\frac{E_o}{E_R} = \frac{1.253}{E_l/E_y + 0.468} - 0.509$$

The positions on the line joining R to G corresponding to various values of  $E_l/E_y$  can therefore be calculated using as before (in Section 22.5)

$$\frac{1.80E_o/E_R}{1 + 1.80E_o/E_R} \times l_{RG}$$

to give the distance from R. (The values of these lines are actually marked on the line joining R to B in Fig. 22.8 for convenience.)

When

$$E_R = 0$$

$$\frac{E_o}{E_B} = \frac{0.704}{E_o/E_y + 0.891} - 0.194$$

and the positions on the line joining G to B corresponding to various values of  $E_o/E_y$  can therefore be calculated using as before:

$$\frac{1.75E_o/E_B}{1 + 1.75E_o/E_B} \times l_{GB}$$

to give the distance from B.

It is clear from Fig. 22.8 that the grid of lines corresponding to variations in  $E_l/E_y$  and  $E_o/E_y$  covers the RGB triangle in the  $u, v$  chromaticity diagram in a fairly uniform manner, particularly around  $S_o$ , and is rather better in this

respect than the lines of constant  $(E_R - E_Y)/E_Y$  and  $(E_B - E_Y)/E_Y$ . This means that variations in the magnitude of  $E_I/E_Y$  and  $E_Q/E_Y$  will be of approximately equal visual importance for colours of low or moderate purity

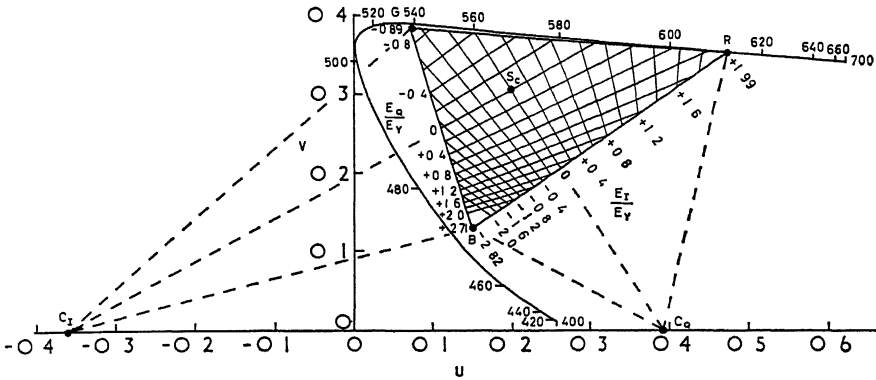


Fig. 22.8  $C_I$ ,  $S_C$ , and  $C_Q$  represent the N.T.S.C. stimuli corresponding to the variables  $I$ ,  $L$ , and  $Q$  respectively, where

$$I = 0.736(R-L) - 0.268(B-L) \text{ and}$$

$$Q = 0.478(R-L) + 0.413(B-L)$$

The lines drawn from  $C_Q$  represent  $I/L$  constant, those drawn from  $C_I$  represent  $Q/L$  constant. Since  $I$ ,  $L$ ,  $Q$  are proportional to  $E_I$ ,  $E_Y$ ,  $E_Q$  respectively, these are also lines of constant  $E_I/E_Y$  and  $E_Q/E_Y$ , the values of which are given in the figure

## 22.11 Gamma correction in the N.T.S.C. system

We must now consider the effects of gamma correction on the N.T.S.C. signals. Without gamma correction we have:

$$E_I = 0.736(E_R - E_Y) - 0.268(E_B - E_Y)$$

$$E_Q = 0.478(E_R - E_Y) + 0.413(E_B - E_Y)$$

But because of gamma-correction the signals actually transmitted are

$$E_I' = 0.736(E_R^{1/\gamma} - E_Y') - 0.268(E_B^{1/\gamma} - E_Y')$$

$$E_Q' = 0.478(E_R^{1/\gamma} - E_Y') + 0.413(E_B^{1/\gamma} - E_Y')$$

where

$$E_Y' = 0.299E_R^{1/\gamma} + 0.587E_G^{1/\gamma} + 0.114E_B^{1/\gamma}$$

The changes in chromaticity produced when the fineness of detail is such that only one chrominance signal is transmitted will now correspond to those caused by the  $E_I'$  signal instead of by the  $E_I$  signal. It is therefore instructive to consider how variations in  $E_I'$  and  $E_Q'$  affect chromaticity, and this can be done if, as before,  $E_I'$  and  $E_Q'$  are both divided by the third signal transmitted, which in this case is  $E_Y'$ ; thus:

$$\frac{E'_1}{E'_x} = 0.736 \left( \frac{E_R^{1/\gamma}}{E'_x} - 1 \right) - 0.268 \left( \frac{E_B^{1/\gamma}}{E'_x} - 1 \right)$$

$$\frac{E'_Q}{E'_x} = 0.478 \left( \frac{E_R^{1/\gamma}}{E'_x} - 1 \right) + 0.413 \left( \frac{E_B^{1/\gamma}}{E'_x} - 1 \right)$$

The positions of lines of constant  $E'_1/E'_x$  and  $E'_Q/E'_x$  can be calculated by inserting various values of  $E_R, E_G, E_B$  in the above equations, plotting the corresponding values of  $E'_1/E'_x$  and  $E'_Q/E'_x$ , and drawing the appropriate contours. This has been done in Fig. 22.9 for  $\gamma = 2.2$  which is the value adopted in the N.T.S.C. system. It is seen that around the  $S_c$  point the grid of lines of constant  $E'_1/E'_x$  and  $E'_Q/E'_x$  is similar to that of the lines of constant  $E_1/E_x$  and  $E_Q/E_x$  in Fig. 22.8 and is again rather more equally spaced than for the  $(E'_R - E'_x)/E'_x$  and  $(E'_B - E'_x)/E'_x$  grid shown in Fig. 22.3. As the colour

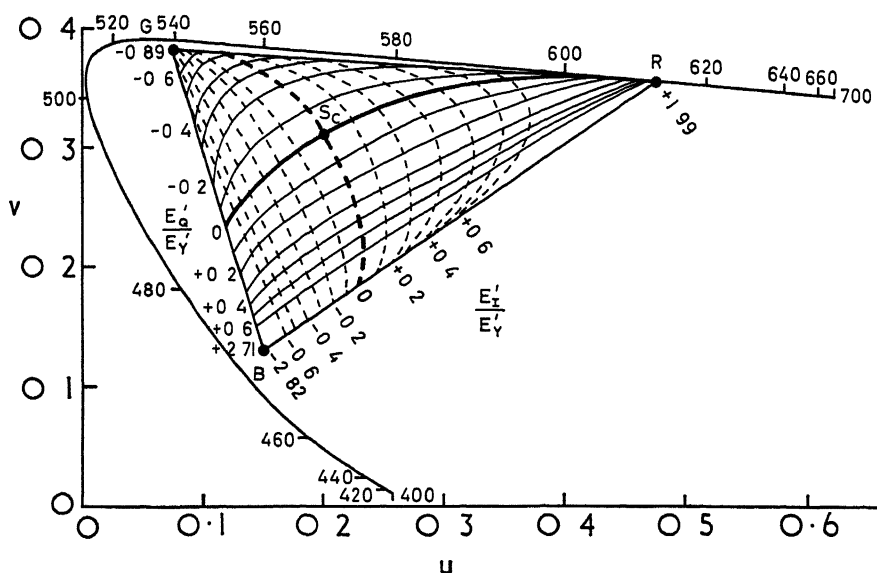


Fig. 22.9. The effect of gamma correction on the distribution of the  $I$  and  $Q$  signals in the chromaticity diagram. Lines of constant  $E'_1/E'_x$  and  $E'_Q/E'_x$  are shown for a display gamma of 2.2 where

$$E'_1 = 0.736(E_R^{1/2.2} - E'_x) - 0.268(E_B^{1/2.2} - E'_x)$$

$$E'_Q = 0.478(E_R^{1/2.2} - E'_x) + 0.413(E_B^{1/2.2} - E'_x)$$

$$E'_x = 0.299E_R^{1/2.2} + 0.587E_G^{1/2.2} + 0.114E_B^{1/2.2}$$

The full lines, representing  $E'_Q/E'_x$  constant, show the directions of chromaticity changes available when the fineness of detail is such that only the  $E'_x$  and  $E'_1$  signals are being transmitted

considered departs from  $S_c$  it is clear that considerable differences occur between the gamma-distorted and the undistorted signals. It is emphasized, however, that these differences only occur in the transmitted electrical signals, the colours displayed by a receiver operating at a gamma of 2.2 will be the same as those which would be displayed by a (hypothetical) receiver using the undistorted signals and operating at a gamma of unity (however, real receivers have gammas of  $2.8 \pm 0.3$ , see Section 19.14 and Fig. 19.9). In detail which is too fine for the  $E_q'$  signal to resolve, the  $E_q'$  signal will assume the average value for the area and the chromaticities displayed in the horizontal direction of the picture will exhibit differences only in the direction of the full line corresponding to the particular average value of  $E_q'/E_v'$  concerned. Similarly, when the detail is too fine for the  $E_r'$  signal to resolve, the displayed chromaticity in the horizontal direction of the picture will correspond to the average values of both  $E_r'$  and  $E_q'$  for the particular area, upon which will be superimposed fine detail luminance differences provided by the  $E_v'$  signal. In the vertical direction of the picture of course, the chromaticity is displayed normally throughout. It is seen that the directions of the lines corresponding to variations in  $E_r'/E_v'$  are still mainly parallel to the orange to cyan direction, but curve towards red (at the orange end) and towards blue (at the cyan end) (See Plate 19, page 458).

### 22.12 Maximum signal amplitudes

It was mentioned earlier that, to avoid over-loading the transmitter, it was necessary to reduce the magnitude of the  $E_r - E_v$  signal by a factor of 1.14 and that of the  $E_b - E_v$  signal by a factor of 2.03 before forming the  $E_r$  and  $E_q$  signals. In Table 22.3 (to be found at the end of this chapter) the values of the gamma corrected  $E_v'$ ,  $E_r'$ , and  $E_q'$  signals which are actually produced are shown for the colours corresponding to  $E_r$ ,  $E_g$ ,  $E_b$  being equal to 0 or 1.0. Since 1.0 is the maximum value normally permitted for these signals, the values in Table 22.3 show the maximum which will have to be transmitted. The load on the transmitter will be a function of the combined amplitudes of the luminance signal and the chrominance signal and the maximum and minimum values are given by

$$E_v' \pm \sqrt{(E_r')^2 + (E_q')^2}$$

It is seen that the weighting factors of 1.14 and 2.03 result in this combined signal being confined to the range  $-0.333$  to  $+1.333$ . Strictly speaking, to avoid all over-loading, the permitted range should be from 0 to 1.0 but since large values of the chrominance signal occur only for very short times in typical scenes the slightly wider range is permissible. The negative amplitude simply indicates that the signal is using a region of amplitudes normally reserved for the receiver synchronizing signals.

The reduced-amplitude signals  $(E_r' - E_v')/1.14$  and  $(E_b' - E_v')/2.03$ , are also used in the P A L system, in order to avoid over-loading the transmitter.



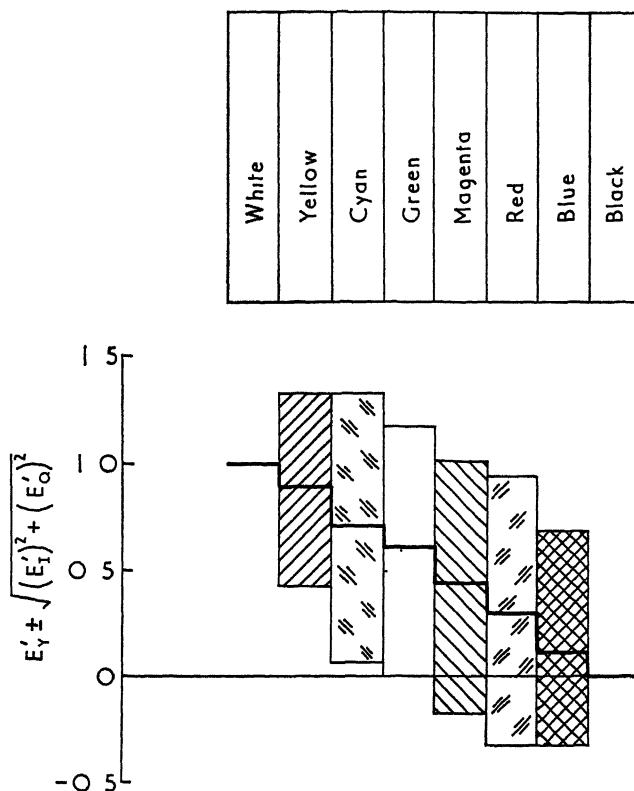


Fig 22 10 The upper part of the figure depicts a typical 'colour bar' test pattern. The lower part shows the way in which the amplitude of the transmitted signal varies along a single line scan. The heavy line represents the amplitude of the luminance signal, the shaded rectangles represent the amplitude ranges of the combined luminance and chrominance signals.

(They are sometimes referred to as the  $V$  and  $U$  signals, respectively, and must not be confused with  $U$ ,  $V$ ,  $W$  tristimulus values.)

In Fig 22 10 the pattern of amplitudes of Table 22 3 is shown in diagrammatic form. The top half of the figure shows an array of vertical bars of different colours, known as the *colour bar test signal*. The colours in this test signal correspond to the eight colours for which  $E_R$ ,  $E_G$ , and  $E_B$  have values of 0 or 1.0, and hence the corresponding signals have the values of Table 22 3. In the lower half of the figure the range of values from

$$E'_Y + \sqrt{(E'_I)^2 + (E'_Q)^2} \text{ to } E'_Y - \sqrt{(E'_I)^2 + (E'_Q)^2}$$

has been shown for each of the eight colours immediately below them. The result in the lower half of the figure is to depict the changes in amplitude of the transmitted signal during the scanning of a single line, the value at any instant being somewhere between the top and bottom of each of the hatched areas, according to the phase of the chrominance signal; the phases at which the extreme values occur are, of course, different for the different colours. If in fact the amplitude is displayed on an oscilloscope which is synchronized to the line scanning frequency then its appearance is similar to that shown in Fig. 22.10, the hatched area appearing as an area of very high frequency oscillations superimposed on the amplitude representing the luminance. If the signal were replaced by a scale of greys for which  $E_r = E_o = E_b$  and  $E_v'$  was the same as for the eight colours, then the display would consist simply of the heavy line in Fig. 22.10 representing the amplitude of the luminance signal, the chrominance signal being zero throughout.

### 22.13 Cross-talk between $E_r'$ and $E_o'$

In Fig. 22.11 and Table 22.4 the exact frequency arrangement is shown for the 525-line N T S C system and for the 625-line P A L and S E C. A. M. systems. It is clear that the adoption of band-widths of 1 MHz for  $E_r'$  and  $\frac{1}{2}$  MHz for  $E_o'$ , at the chrominance carrier frequencies shown, means that the  $E_r'$  signal has its upper side-band partially cut off by the upper limit of the total band, hence the  $E_r'$  transmission is not fully double-side-band. The effect of this on cross-talk (or interference) between the two signals is as follows:  $E_o'$  is double side-band so does not cross-talk to  $E_r'$ , also  $E_r'$  is transmitted double side-band up to the band-width of  $E_o'$ , so these lower frequency  $E_r'$  components do not cross-talk to  $E_o'$ , but above  $E_o'$  cut-off,  $E_r'$  does cross-talk to  $E_o'$ , but if these frequencies are removed from the  $E_o'$  channel by a filter which passes only frequencies up to  $E_o'$  limit, the result is effective freedom from cross-talk between  $E_r'$  and  $E_o'$ .

### 22.14 The effect of the chrominance sub-carrier on the display

Before transmission, the chrominance sub-carrier frequency is suppressed, leaving only the side-band frequencies. Hence, when a grey area is being transmitted, the chrominance signals are both zero, and therefore the colour signal has no effect on the picture either in colour or in black-and-white. But when a non-grey colour is displayed on a monochrome receiver, the chrominance side-bands appear as modulations of intensity along each line, at spacings equivalent to frequencies near that of the sub-carrier; these modulations produce dot-pairs which are displaced along successive lines of each *field* by a distance equal to half (or quarter) a dot pair, and, because the total number of lines in each picture-system is odd, the dot pattern is reversed on successive complete pictures. The effect of the dots is therefore reduced by

persistence of vision, but their presence can nevertheless be disturbing on monochrome pictures, particularly if they tend to 'crawl' in rows or columns

When a colour-receiver displays a non-grey colour, the intensity of each of the three electron beams does not produce coloured dots along each line because the sub-carrier side-bands are demodulated into low band-width colour difference signals, the result is that the colour sub-carrier has a less disturbing effect on a colour display than it has on a monochrome display

### 22.15 Comparison of the N.T.S.C., P.A.L., and S.E.C.A.M. systems

All three systems, N.T.S.C., P.A.L., and S.E.C.A.M., have been shown in practical tests to be capable of producing very similar and satisfactory results, and the differences between them can often be detected only by viewing the reproduced picture at viewing distances appreciably closer than normal. The main differences between the systems, may, however, be summarized as follows:

The P.A.L. and S.E.C.A.M. systems, by delaying chrominance information over a line-scan, reduce colour definition in the vertical direction, but since chrominance is severely band-width limited anyway, they do not make the vertical colour definition worse than that in the horizontal direction. The normal interlacing of the lines on successive fields helps to make the averaging of the colour information over successive lines more uniform, and, by interchanging which signal is transmitted on any given line on successive complete pictures, the definition and smoothness of the final result is further improved except for rapidly moving objects.

The N.T.S.C. and P.A.L. systems, for certain patterns, result in fine detail luminance signals being mis-interpreted as chrominance signals; thus certain black-and-white patterns are reproduced with spurious coloured fringes. The S.E.C.A.M. system avoids this defect by its use of frequency modulation for the chrominance signals. However, the N.T.S.C. and P.A.L. systems can be considerably improved in this respect by the use of a 'notch filter' which preferentially attenuates luminance signals of frequencies near those of the chrominance sub-carrier; curious edge effects are obtained if the notch filter has too strong an effect but useful advantages can be obtained at a proper compromise level.

Spurious 'crawling dot' or 'herring-bone' patterns can occur in all three systems, typical effects being as follows. In the N.T.S.C. system crawling dots occur on monochrome displays, but the colour displays are undisturbed. In the P.A.L. system, lines moving at  $30^\circ$  occur on monochrome displays, and less obtrusively on colour displays. In the S.E.C.A.M. system herring-bone patterns occur on monochrome displays, and less obtrusively on colour displays.

The greater similarity between the N.T.S.C. and P.A.L. systems means that they can more easily be used together than either can with the S.E.C.A.M. system. Thus the P.A.L. system, in which phase changes matter far less than

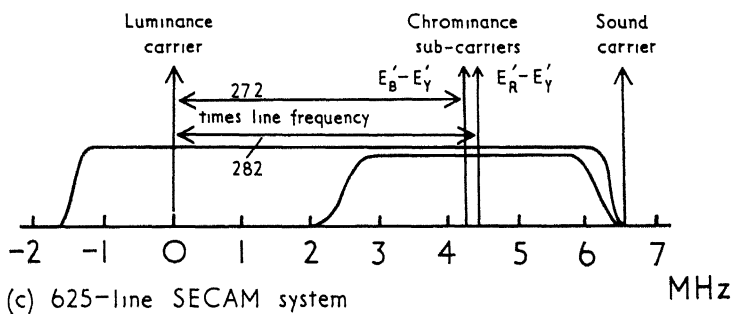
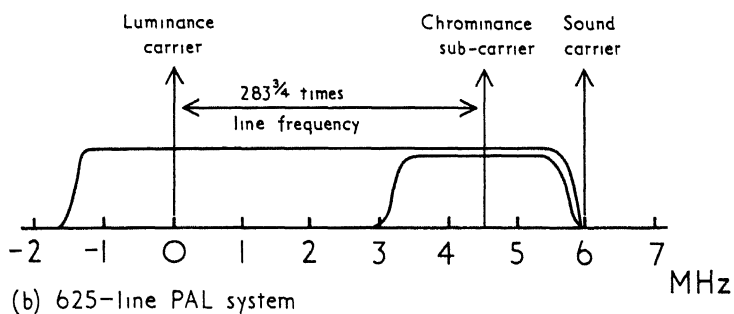
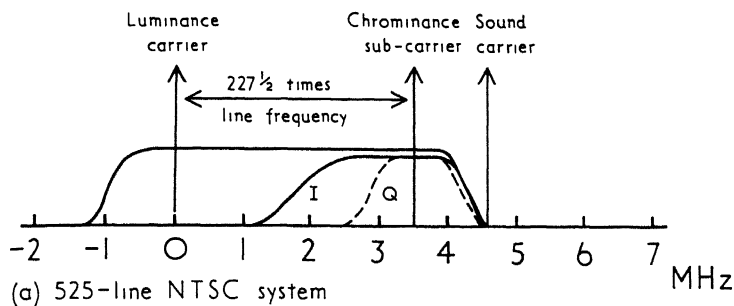


Fig 22 11. The frequency arrangements adopted (a) in the 525-line N.T.S.C. system, (b) in the 625-line P.A.L. system, and (c) in the 625-line S.E.C.A.M. system.

in the N.T.S.C. system, could be used for long distance transmission along co-axial cables; and then the N.T.S.C. system could be used for local broadcasting to avoid the necessity for incorporating delay circuits in the receivers

Perhaps the most important differences are that the S.E.C.A.M. system is the only one in which luminance and chrominance are never confused, but it is the most complicated system, and the P.A.L. system, because of its automatic phase correction, is easier to receive without hue errors than the N.T.S.C. system, in which the necessity for adjusting a hue control on the receiver is a serious disadvantage for unskilled users

The P.A.L. and S.E.C.A.M. systems are usually used with 625-line television standards, whereas the N.T.S.C. system is usually used with 525-line standards so that its pictures usually have lower definition, on the other hand, because a field-rate of 60 Hz is usually used with 525-lines, the flicker is usually less perceptible than with the 50 Hz field-rate usually used with 625-lines.

## 22.16 Some useful graphical constructions

If reference is made to Fig. 22.12 it is clear that it must be possible to match a colour M, whose chromaticity lies on the line joining G and B, by a suitable mixture of G and B, so that we can write

$$M(M) \equiv G(G) + B(B)$$

Similarly a colour N, whose chromaticity lies on the line joining M and R can be matched by a suitable mixture of M and R

$$N(N) \equiv M(M) + R(R)$$

The exact position of the point representing N on the line joining R and M will be governed by the centre of gravity law, and will be the same as that of the centre of gravity of weights

$$\frac{L_M M}{v_M} = \frac{m.G + n.B}{v_M} \quad \text{placed at (M), and}$$

$$\frac{l.R}{v_R} \quad \text{placed at (R).}$$

where  $L_M$  is the luminance of one unit of M. The same result is obtained using weights

$$\frac{mE_G + nE_B}{v_M} \quad \text{and} \quad \frac{lE_R}{v_R}$$

But  $mE_G + nE_B = E_Y - lE_R$ , therefore the weights can become

$$\frac{E_Y - lE_R}{v_M} \quad \text{and} \quad \frac{lE_R}{v_R}$$

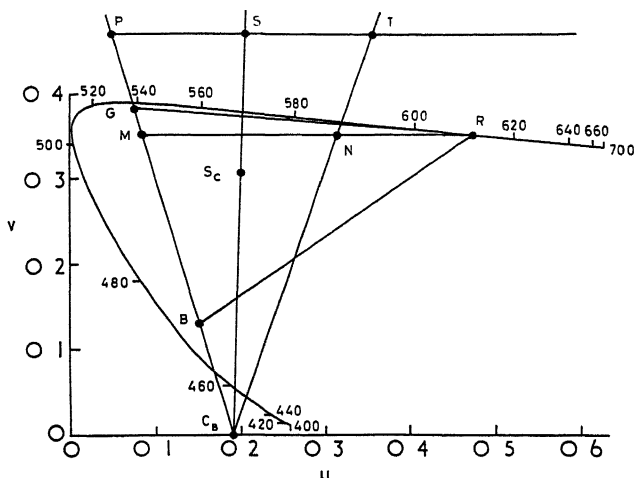


Fig. 22.12 Since the line joining R to M is a line of constant  $v$ , mixtures of R and M are represented by points equivalent to the centres of gravities of weights directly proportional to the luminances of R and M, placed at R and M. The proportion of R in the mixtures can therefore be represented by a uniform scale along MR, or along any line parallel to MR such as PT. A uniform scale along PT can therefore be used to find the values of  $R/L$ , and therefore of  $(R-L)/L$ , for lines of constant  $R/L$  drawn from the point  $C_B$ .

If M and R lie on a line of constant  $v$  so that  $v_M = v_R$ , then the weights can become

$$E_Y - lE_R \quad \text{and} \quad lE_R$$

The distance from M of the point representing N is therefore given by

$$\frac{lE_R}{(E_Y - lE_R) + lE_R} l_{RM} = \frac{lE_R}{E_Y} l_{RM}$$

where  $l_{RM}$  is the length of the line joining R and M.

Since  $l$  and  $l_{RM}$  are both constants, the distance of N from M is thus proportional to  $E_R/E_Y$ , and hence the line joining R and M can carry a linear scale of  $E_R/E_Y$ , which is easily converted to a linear scale of  $(E_R - E_Y)/E_Y$  by subtracting 1.0 from each value. The construction can often be made more convenient by using a line parallel to RM, such as PT in Fig. 22.12 (with P lying on BG or BG produced). If the line from  $C_B$  through  $S_C$  is produced to meet the line PT at S, and the position of the line PT is chosen so that  $PS = 1.0$  on some convenient scale, then the other values can be very easily marked out directly. This arrangement gives the correct results because, at the point  $S_C$ ,  $E_R = E_Y$ , and therefore the line through  $S_C$  is the line for which  $E_R/E_Y = 1.0$ .

(hence  $(E_R - E_Y)/E_Y = 0$ ) and the line from  $C_B$  through B and G is the line for which  $E_R = 0$ , and therefore  $E_R/E_Y = 0$  (hence  $(E_R - E_Y)/E_Y = -1.0$ )

In principle the same type of construction could be used for obtaining the fan of lines from  $C_R$ . In this case the distances are given by.

$$n \frac{E_B}{E_Y} l_{BM}$$

where  $l_{BM}$  is the length of the line through B, parallel to the  $u$ -axis, which meets GR produced at M. Unfortunately the geometry of the  $u, v$  diagram is such that the method is impracticable for scaling  $E_B/E_Y$  but in some other chromaticity diagrams it can be used.

The method can also be used for obtaining the values of lines of constant  $E_Q/E_Y$  and  $E_I/E_Y$ . For since on the line joining R and M the distances are given by

$$l \frac{E_R}{E_Y} l_{RM},$$

by substituting for  $E_R/E_Y$  we obtain:

$$l_{RM} l (0.621 \frac{E_Q}{E_Y} + 0.956 \frac{E_I}{E_Y} + 1.0).$$

But for all points on the line joining R and M the value of  $v$  is constant and equal to  $v_R$ , the  $v$  co-ordinate of R. Therefore

$$\frac{V}{U+V+W} = v = v_R$$

$$\therefore V = v_R(U+V+W)$$

$$\therefore V(1-v_R)/v_R = U+W$$

Using the equations relating  $U, V, W$ , with  $I, L, Q$  (Section 22.10), and inserting  $v_R = 0.352$  we obtain

$$L(1-0.352)/0.352 = (0.208-0.780)I \\ + (0.653+1.599)L + (0.403+0.623)Q$$

$$\text{Hence } 1.842L = 1.026Q - 0.572I + 2.252L$$

$$\text{Therefore } 1.842E_Y = 1.026E_Q - 0.572E_I + 2.252E_Y$$

Which reduces to.

$$\frac{E_Q}{E_Y} = 0.557 \frac{E_I}{E_Y} - 0.400$$

But the distances are given by:

$$l_{RM} l (0.621 \frac{E_Q}{E_Y} + 0.956 \frac{E_I}{E_Y} + 1.0).$$

Therefore, substituting for  $E_Q/E_Y$ , we have the distances given by:

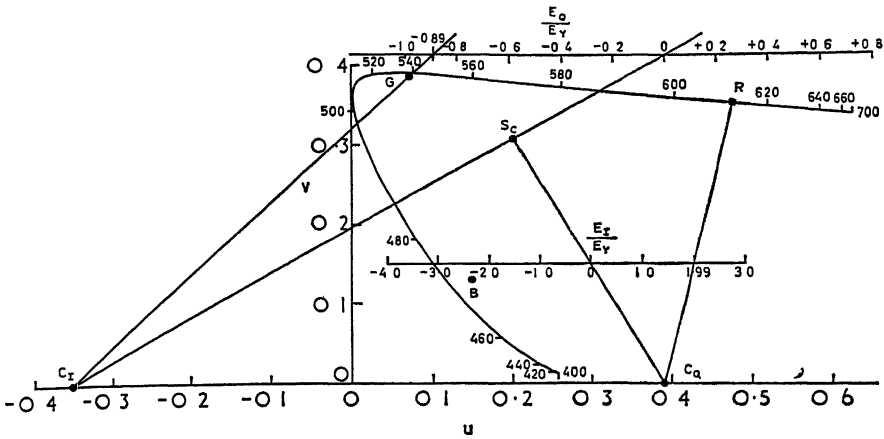


Fig. 22.13 Lines of constant  $v$  used to provide scales of uniform  $E_i/E_y$  and  $E_q/E_y$  for finding the values of lines of constant  $E_i/E_y$  drawn from  $C_q$  and lines of constant  $E_q/E_y$  drawn from  $C_i$

$$l_{RM}l(0.621 \times 0.557 \frac{E_i}{E_y} - 0.621 \times 0.400 + 0.956 \frac{E_i}{E_y} + 1.0).$$

Inserting  $l = 0.299$  this reduces to

$$(0.389 \frac{E_i}{E_y} + 0.225)l_{RM}.$$

Thus  $E_i/E_y$  is linear along RM with the zero 22.5% away from M. Similarly, by substituting for  $E_i/E_y$ , we have the distance for  $E_q/E_y$  given by

$$(0.699 \frac{E_q}{E_y} + 0.504)l_{RM}.$$

Thus  $E_q/E_y$  is linear along RM with the zero 50.4% away from M.

Once again lines parallel to RM may be chosen instead of RM for more convenient scaling, as shown in Fig. 22.13. The lines through  $S_c$  correspond to the zero in each case, and the line from  $C_q$  through R for which  $E_i/E_y = 1.99$  is used to fix the scale of  $E_i/E_y$ , the line from  $C_i$  through G for which  $E_q/E_y = -0.89$  is used to fix the scale of  $E_q/E_y$ .

## 22.17 Some useful equations

In this section are collected together various equations which will be found useful when it is necessary to perform calculations in the N.T.S.C. system.



(a) Connecting luminance and  $R$ ,  $G$ ,  $B$ .

$$\begin{aligned}E_v &= 0.299E_r + 0.587E_g + 0.114E_b \\L &= 0.299R + 0.587G + 0.114B\end{aligned}$$

(b) Connecting  $R$ ,  $G$ ,  $B$  and  $U$ ,  $V$ ,  $W$ .

$$\begin{aligned}1.0(R) &\equiv 0.405(U) + 0.299(V) + 0.145(W) \\1.0(G) &\equiv 0.116(U) + 0.587(V) + 0.827(W) \\1.0(B) &\equiv 0.133(U) + 0.114(V) + 0.627(W) \\U &= 0.405R + 0.116G + 0.133B \\V &= 0.299R + 0.587G + 0.114B \\W &= 0.145R + 0.827G + 0.627B \\1.0(U) &\equiv 2.432(R) - 1.519(G) + 1.440(B) \\1.0(V) &\equiv 0.332(R) + 2.083(G) - 2.823(B) \\1.0(W) &\equiv -0.576(R) - 0.057(G) + 1.803(B) \\R &= 2.432U + 0.332V - 0.576W \\G &= -1.519U + 2.083V - 0.057W \\B &= 1.440U - 2.823V + 1.803W\end{aligned}$$

(c) Connecting  $R-L$ ,  $L$ ,  $B-L$  and  $U$ ,  $V$ ,  $W$ .

$$\begin{aligned}1.0(C_R) &\equiv 0.346(U) + 0.000(V) - 0.276(W) \\1.0(S_c) &\equiv 0.653(U) + 1.000(V) + 1.599(W) \\1.0(C_B) &\equiv 0.110(U) + 0.000(V) + 0.467(W) \\U &= 0.346(R-L) + 0.653L + 0.110(B-L) \\V &= 1.000L \\W &= -0.276(R-L) + 1.599L + 0.467(B-L) \\1.0(U) &\equiv 2.432(C_R) + 0.000(S_c) + 1.440(C_B) \\1.0(V) &\equiv -0.668(C_R) + 1.000(S_c) - 3.823(C_B) \\1.0(W) &\equiv -0.576(C_R) + 0.000(S_c) + 1.803(C_B) \\R-L &= 2.432U - 0.668V - 0.576W \\L &= 1.000V \\B-L &= 1.440U - 3.823V + 1.803W\end{aligned}$$

(d) Connecting  $E_i$ ,  $E_v$ ,  $E_Q$  and  $E_R$ ,  $E_G$ ,  $E_B$ 

$$E_i = 0.736(E_R - E_v) - 0.268(E_B - E_v)$$

$$E_Q = 0.478(E_R - E_v) + 0.413(E_B - E_v)$$

$$E_R - E_v = 0.956E_i + 0.621E_Q$$

$$E_B - E_v = -1.106E_i + 1.703E_Q$$

$$E_R = 0.956E_i + 1.000E_v + 0.621E_Q$$

$$E_G = -0.272E_i + 1.000E_v - 0.647E_Q$$

$$E_B = -1.106E_i + 1.000E_v + 1.703E_Q$$

$$1.0(C_i) \equiv 0.956(R) - 0.272(G) - 1.106(B)$$

$$1.0(S_c) \equiv 1.000(R) + 1.000(G) + 1.000(B)$$

$$1.0(C_Q) \equiv 0.621(R) - 0.647(G) + 1.703(B)$$

$$E_i = 0.596E_R - 0.274E_G - 0.322E_B$$

$$E_v = 0.299E_R + 0.587E_G + 0.114E_B$$

$$E_Q = 0.211E_R - 0.523E_G + 0.312E_B$$

$$1.0(R) = 0.596(C_i) + 0.299(S_c) + 0.211(C_Q)$$

$$1.0(G) = -0.274(C_i) + 0.587(S_c) - 0.523(C_Q)$$

$$1.0(B) = -0.322(C_i) + 0.114(S_c) + 0.312(C_Q)$$

(e) Connecting  $I$ ,  $L$ ,  $Q$  and  $U$ ,  $V$ ,  $W$ 

$$1.0(C_i) \equiv 0.208(U) + 0.000(V) - 0.780(W)$$

$$1.0(S_c) \equiv 0.653(U) + 1.000(V) + 1.599(W)$$

$$1.0(C_Q) \equiv 0.403(U) + 0.000(V) + 0.623(W)$$

$$U = 0.208I + 0.653L + 0.403Q$$

$$V = 1.000L$$

$$W = -0.780I + 1.599L + 0.623Q$$

$$1.0(U) \equiv 1.403(C_i) + 0.000(S_c) + 1.757(C_Q)$$

$$1.0(V) \equiv 0.534(C_i) + 1.000(S_c) - 1.898(C_Q)$$

$$1.0(W) \equiv -0.907(C_i) + 0.000(S_c) + 0.470(C_Q)$$

$$I = 1.403U + 0.534V - 0.907W$$

$$L = 1.000V$$

$$Q = 1.757U - 1.898V + 0.470W$$

TABLE 22 1

Values of camera signals for saturated colours at maximum luminance

	White	Yellow	Cyan	Green	Magenta	Red	Blue	Black
$E_R$	1	1	0	0	1	1	0	0
$E_G$	1	1	1	1	0	0	0	0
$E_B$	1	0	1	0	1	0	1	0
$E_Y$	1 000	0 886	0 701	0 587	0 413	0 299	0 114	0
$E_R - E_Y$	0	0 114	-0 701	-0 587	0 587	0 701	-0 114	0
$E_R - E_Y$	0	-0 886	0 299	-0 587	0 587	-0 299	0 886	0

TABLE 22 2

Values of  $E_r$  and  $E_q$  signals for saturated colours at maximum luminance

	White	Yellow	Cyan	Green	Magenta	Red	Blue	Black
$E_R$	1	1	0	0	1	1	0	0
$E_G$	1	1	1	1	0	0	0	0
$E_B$	1	0	1	0	1	0	1	0
$E_Y$	1 000	0 886	0 701	0 587	0 413	0 299	0 114	0
$E_r$	0	0 321	-0 596	-0 275	0 275	0 596	-0 321	0
$E_q$	0	-0 312	-0 212	-0 523	0 523	0 212	0 312	0

TABLE 22 3  
Values of gamma corrected signals for large area saturated colours at full luminance

	White	Yellow	Cyan	Green	Magenta	Red	Blue	Black
$E_R$	1	1	0	0	1	1	0	0
$E_G$	1	1	1	1	0	0	0	0
$E_B$	1	0	1	0	1	0	1	0
$E_R/\gamma$	1	1	0	0	1	1	0	0
$E_G/\gamma$	1	1	1	1	0	0	0	0
$E_B/\gamma$	1	1	1	0	1	0	1	0
$E_R'$	1 000	0 886	0 701	0 587	0 413	0 299	0 114	0
$E_R'/\gamma - E_R'$	0	0 114	-0 701	-0 587	0 587	0 701	-0 114	0
$E_B'/\gamma - E_R'$	0	-0 886	0 299	-0 587	0 587	-0 299	0 886	0
$V = (E_R'/\gamma - E_R')/1 14$	0	0 100	-0 615	-0 515	0 515	0 615	-0 100	0
$U = (E_B'/\gamma - E_R')/2 03$	0	-0 436	0 147	-0 289	0 289	-0 147	0 436	0
$E_R' + \sqrt{V^2 + U^2}$	1 000	1 333	1 333	1 178	1 004	0 931	0 561	0
$E_R' - \sqrt{V^2 + U^2}$	1 000	0 439	0 069	-0 004	-0 178	-0 333	-0 333	0
$E_R'$	0	0 321	-0 596	-0 275	0 275	0 596	-0 321	0
$E_G'$	0	-0 312	-0 212	-0 523	0 523	0 212	0 312	0
$\sqrt{(E_R')^2 + (E_G')^2}$	0	0 447	0 632	0 591	0 591	0 632	0 447	0
$E_R' + \sqrt{(E_R')^2 + (E_G')^2}$	1 000	1 333	1 333	1 178	1 004	0 931	0 561	0
$E_R' - \sqrt{(E_R')^2 + (E_G')^2}$	1 000	0 439	0 069	-0 004	-0 178	-0 333	-0 333	0

TABLE 22 4  
Frequencies used in various systems

Type of system	N T S C	P A L	S E C A M
Number of lines	525	625	625
Number of complete pictures per second	29.97	25	25
Approximate band-width of pictures MHz	4	5½	6
Frequency of chrominance sub-carrier above luminance carrier MHz	3.579545	4.43361875	4.40625 4.250
Chrominance carrier frequency as a multiple of line frequency	227.5	283.75	282 272
Modulation used for chrominance	Amplitude	Amplitude	Frequency
Frequency of sound carrier above luminance carrier, MHz	4.5	6.0	6.5
$E_r'$ band-width (at 3dB below max.)	1.0	—	—
$E_o'$ band-width (at 3dB below max.)	0.3	—	—
$E_{R'}-E_{Y'}$ band-width (at 3 dB below max.)	—	1.3	1.5
$E_{B'}-E_{Y'}$ band-width (at 3dB below max.)	—	1.3	1.5
Approximate frequency of luminance carrier above band minimum	1.25	2	2
Approximate total band-width used MHz	6	8	8.5

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# The Use of Colour Film in Colour Television

1 Introduction – 2 Filming and televising techniques – 3 Combined film and television cameras – 4 Choice of film – 5 Deriving television signals from colour film – 6 Tele-cines using camera tubes – 7 Tele-cines giving 60 fields per second – 8 Flying-spot scanners – 9 Tele-recording – 10 Electronic adjustment of signals derived from colour film – 11 Electronic masking – 12 Overall transfer characteristics – 13 Reviewing colour films for television

## 23.1 Introduction

A VERY large amount of programme material potentially useful for broadcast television exists in the form of photographic film: this has always been the case, from the earliest days of monochrome television, and equipment capable of producing television signals from film is therefore required in broadcasting facilities, this type of equipment is usually known as *tele-cine*, and is of two main types, one using camera tubes and the other using the flying-spot technique

For programmes which do not have to be broadcast live (and these are often the majority), the availability of tele-cine equipment gives the television producer a choice between using television cameras and recording on magnetic tape, or using film cameras and recording on photographic film. Magnetic tape has the advantage of providing a record which can be replayed immediately, whereas film involves a processing delay, but the use of film is widespread, for five reasons: first, film cameras require less capital investment, and are usually more convenient to use on location, than television cameras and video tape-recorders, secondly, film can be edited more easily, thirdly, film is a cheaper and more permanent means of long-term storage; fourthly, film enables television signals to be readily obtained in the form required for any desired system (e.g. 525-line N.T.S.C., 625-line P.A.L., etc.), a feature termed *free standards conversion*, which is important when the same programme is used in different countries (standards conversion can also be carried out electronically

from video tape-recordings but only with very costly equipment), and fifthly, duplicate copies can be produced more cheaply from film (Hayer and Verbrugghe, 1972)

For these reasons, even if a programme is made in the first place using a television camera, there is sometimes a requirement to convert it to film this process is usually known as *tele-recording*

It is thus clear that film has an important role to play in television, and its use is in fact very considerable.

### 23.2 Filming and televising techniques

When a programme is filmed live, without any intermediate link between the scene and the photographic camera, normal motion-picture filming techniques can be used. These techniques have traditionally involved the use of a single camera on a set, the lighting and action being separately arranged for each *take*, this practice takes time, but enables results of very high quality to be achieved. On the other hand, television techniques traditionally involve the use of three cameras on a set, the lighting being a compromise for the three camera positions, and the action being selected from three monitors during the programme, this practice is much quicker but inevitably gives less perfect results (See Plate 12, page 266)

Some use has been made of television cameras, and their associated television techniques, even when the final requirement is a film. the programme can be recorded on to magnetic tape and subsequently transferred to film. Advantage can then be taken of the faster, and therefore cheaper, shooting costs of the television cameras, and trick-effects peculiar to electronic signal-processing can be incorporated if desired. So far, this approach to film making has only had a limited use (Wayne, 1973)

### 23.3 Combined film and television cameras

Another method of using television shooting techniques to produce programmes on film is to use cameras which both expose film and produce television signals at the same time. The television signals are then used for directing and editing the programme, but the film provides the main record. Cameras of this type which have been developed include those used in the *Electronicam* system (Caddigan and Goldsmith, 1956, Spooner, Pryke and Gardiner, 1968), the *Gemini* system, and the *Addavision* system.

In these systems, in order to avoid any parallax errors, the television and the film images are formed by the same objective lens, a beam-splitter (which can consist of a rotating sector with reflecting blades) separating the beams of light required for the two different parts of the camera. For economic reasons, the film is only run while each television camera is actually contributing to the programme; but, because the film-camera takes about five (photographic)

frames to attain its true running speed (and to stop at the end of each take), the cutting from one camera to another occurs about a fifth of a second later in the film records than on the television monitor, however, this delay is usually quite acceptable. Editing of the films is carried out, either with the aid of special marks made to identify the correct sequence of the lengths of film corresponding to the programme, or a film recording from a television monitor is also made and used as a guide for assembling the final film.

In spite of the potential advantages of the above arrangements, however, most film used for television is shot in ordinary film cameras using conventional filming techniques.

### 23.4 Choice of Film

The film used for the actual broadcasting is preferably a print, and not the original camera film, this is because of the danger of damaging the original film, the undesirability of broadcasting a film with many splices, and the frequent need to supply several identical copies. The negative-positive film system is therefore very suitable, but the reversal-reversal or positive-positive system (see Section 12.11) is also used for some applications, such as news-reel work, where having a positive image on the camera-film assists very rapid editing and also facilitates the use of the camera film itself for broadcasting when this is necessary. Negative film can also be used (see Section 23.12).

It might be thought that, with the rather limited definition of all broadcast television pictures, it would be unnecessary to use 35 mm motion-picture film for television, and that 16 mm film would provide sharp enough pictures. It must be remembered, however, that in any system some losses of definition occur at frequencies well below the limiting frequency, and that these losses are multiplicative: thus, if, for instance, a 16 mm system, consisting of a photographic lens, a negative film, and a print film, resulted in a 25 per cent loss of contrast of detail spaced at 200-line-pairs per picture-width, and the television system also introduced a similar loss, the combined loss of televised 16 mm film would be 44 per cent ( $\frac{3}{4} \times \frac{3}{4} = 0.56$ ). Thus, although the 25 per cent loss might be unnoticeable in either the film or the television system on its own, the effect in the combined system might be quite noticeable, and 35 mm films would then be necessary if the best results were desired.

### 23.5 Deriving television signals from colour film

Professional motion-picture film is normally shot at 24 pictures per second<sup>1</sup>, but, because a light interrupted at this frequency appears to flicker very noticeably, motion-picture projectors usually provide two (or sometimes

<sup>1</sup> The rate used in amateur systems is 16 pictures per second, or 18 pictures per second for Super 8 films.



three) dark periods per picture instead of one, so as to raise the frequency to 48 (or 72) per second where flickering is much less noticeable. One of the dark periods is used to move the film in the gate from one picture to the next so that the sequence of events is as shown in Fig 23.1(a), the picture being projected in flashes of about  $1/96$  second duration with dark periods of about  $1/96$  second in between. The sequence of events in a television picture is, however, rather different, as is indicated in Fig 23.1(b). The television equivalent to the period when film is moved from one picture to the next (known as the *pull-down* time) is the time taken for the spot to move from the end of the bottom line of the picture to the beginning of the top line of the

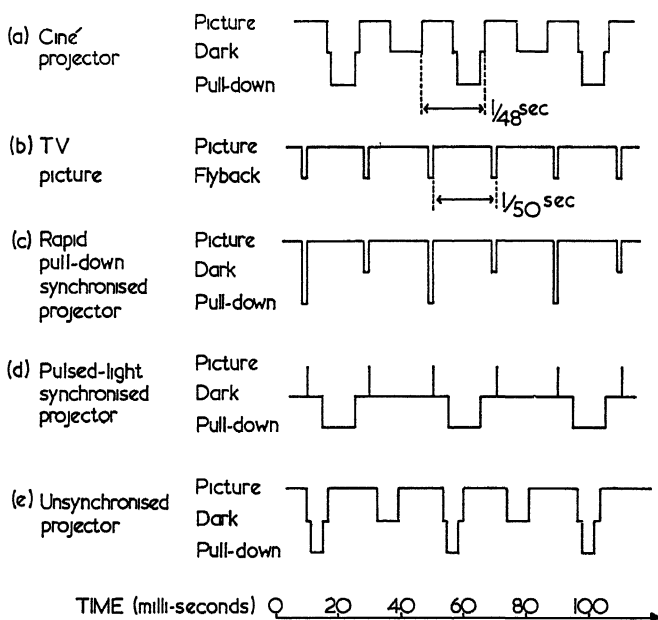


Fig 23.1 Diagrammatic representation of the relation between film projected at 24 pictures per second and television displayed at 50 fields per second.

the picture (known as the *fly-back* time). This fly-back time can be very short indeed and the interval between the end of scanning one frame and the beginning of scanning the next is usually less than 10 % of one cycle of the frame frequency, that is less than  $1/500$  second in 50 Hz systems or less than  $1/600$  second in 60 Hz systems. If, therefore, the light from an ordinary cine-projector were shone on to a television camera, the light would only be falling on to the

pick-up tubes for roughly half the time occupying each scanned frame. Special considerations therefore apply to televising film, and devices used for this purpose are usually referred to as *tele-cines*.

It has been found possible in 16 mm film equipment (but not in 35 mm equipment) to design special very fast pull-down mechanisms, which can move the film on in about  $1/750$  second (Wheeler, 1969) so that the pull-down time can be confined to the fly-back time; alternatively the film may be run continuously and optical devices, such as drums of mirrors or rotating prism blocks, used to present the required series of stationary images with very short intervals between them. If such projectors are run at 25 pictures per second instead of the usual 24, the situation for a 50-frame per second television system is as shown in Fig. 23.1(c). Satisfactory pictures are obtained if the projector pull-down is synchronized with the television fly-back. The slight change in picture-rate, from 24 to 25 per second, is not usually noticeable, but if the film is being shot specifically for television purposes the film-cameras can be run at the higher speed.

### 23.6 Tele-cines using camera-tubes

In tele-cines consisting of combinations of cine-projectors and television cameras, simplifications are possible, however, because some television camera tubes, such as the vidicon, are able to store their images of electron charge very well between successive scans of the electron beam, and hence it is not necessary for the optical image to be present throughout the entire electron-beam scanning period. In fact it is possible to confine the optical image to a single flash during each fly-back period, as shown in Fig. 23.1(d), leaving plenty of time between the flashes for a normal pull-down mechanism to operate (the flashes, of about  $1/1000$  second duration, can be given either by means of a rotating sector or by pulsing the light source electronically). With this type of television pick-up tube (capable of good image storage) it is also possible to work without exact synchronization of the camera pull-down and television fly-back periods, but it is advisable in this case for the pick-up tube to be illuminated for at least 60% of the total time (otherwise those parts of the picture covered by the electron beam during the time when the light was on would be noticeably different from the rest), this type of arrangement is shown in Fig. 20.1(e), a slow drift in phase between the film pull-down and the television fly-back being unimportant. The widespread use of vidicon and Plumbicon tubes in cameras has resulted in this last mode of operation (Fig. 21.3(e)) now being widely used.

### 23.7 Tele-cines giving 60 fields per second

When the television system operates at 60 frames per second, the situation is more complicated because the film cannot be speeded up from 24 to 30 pictures



Flying-spot scanners are also widely used for deriving colour television signals from colour transparencies in this case there are no problems of pull-down or image immobilization, of course

The four-tube camera principle (see Section 20.8) can be used in both projector-type and flying-spot tele-cine equipment it is particularly advantageous in reducing registration problems in the former (Taylor, 1965)

### 23.9 Tele-recording

When it is required to record a programme from a television monitor display on to photographic film, the same problems of differences in frame frequencies and of pull-down are encountered as have just been discussed in connection with deriving television signals from film. It is therefore necessary with 60 frame-per-second television to use a 2 : 3 *exposing* sequence that is, two television frames are used for 1/30 second each and three television frames for 1/20 second each, however, to avoid alternate pictures on the film having different densities because of different exposure times, it is necessary to make adjustments to the exposure levels. The pull-down problems can be solved in one of several ways. A rapid pull-down camera (either mechanical-intermittent or continuous-optical) can be used. Or, by using phosphors with long afterglows on the monitor, a camera with only a moderately rapid pull-down need be used, the television signals being boosted during the part of the scan during which pull-down is taking place so as to give uniform intensity all over the image recorded by the film. Alternatively, at the sacrifice of definition, one of the two (or three) television frames in each film picture can be obscured and the film moved on in this time. this technique is known as *suppressed-field* tele-recording and gives results equivalent to rather better than half the full definition (because interlacing itself degrades definition to some extent, especially in the case of moving subjects). Another alternative, which is used in some devices, is to move the film continuously instead of frame by frame: in this case interlacing has to be accommodated by a twin-raster arrangement similar to those used on tele-cine equipment. The rapid pull-down technique cannot be used with film of wider gauge than 16 mm, but since this gauge of film is often considered adequate for tele-recording, the rapid pull-down technique is widely used

In the interest of having adequate light for colour tele-recording on film, a trinoscope type of monitor display may be used, as in the *Videoprinting* system developed by Colour Video Services (Venis, 1969). Systems have also been developed in which shadow-mask tubes, modified for high light-output, have been used (Lisk and Evans, 1971). Another way of increasing the amount of light available is to abandon the cathode-ray tube altogether and to use suitable lasers to produce red, green, and blue beams of light which are then deflected optically to provide the necessary scanning: the horizontal scanning can be provided by a motor-driven conical spinner having mirror facets on its surface,

while the vertical scanning can be provided by a galvanometer mirror, modulation of the light can be effected by electro-optical devices such as ammonium dihydrogen phosphate (ADP) crystals or acousto-optical diffraction cells (Beiser, Lavender, McMann, and Walker, 1971)

When, as is usually the case, the television signals to be recorded on film are first recorded on magnetic tape (Anderson and Roizen, 1959), the film can be exposed sequentially to a monochrome display tube through red, green, and blue filters, by running the tape three times, and selecting either the red, or the green, or the blue signals, as required, one at a time. This is the method used in the *Vidtronic*s system developed by Technicolor (Mulliner, 1969).

Still pictures can be recorded from conventional displays, such as shadow-mask tubes, using ordinary photographic techniques. The exposure time should be long enough to record at least two complete television fields ( $\frac{1}{25}$  or  $\frac{1}{30}$  second, but  $\frac{1}{8}$  second or more is necessary with focal-plane shutters). With film of 64 ASA speed,  $\frac{1}{8}$  second at  $f/2.8$  is typical of the required exposure using Davlight type film. Some filtration may be necessary to achieve optimum colour balance.

### 23.10 Electronic adjustment of signals derived from colour film

A motion-picture film which, when projected in a dark auditorium, appears to be of perfectly satisfactory quality, may prove disappointing when transmitted on colour television by means of a tele-cine. This may be for a number of reasons, but it is possible to apply very useful adjustments to the pictures electronically.

For instance, if a motion-picture print has a slight overall colour cast, this can easily pass unnoticed in a dark auditorium, but on a television set

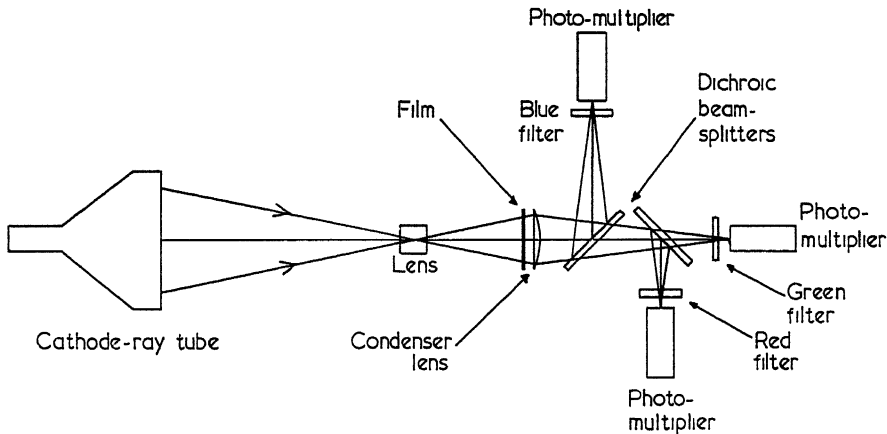


Fig. 23.3 Typical arrangements for a flying-spot scanner

viewed in a room with considerable ambient light, the colour cast is often easily detected. However, by adjusting the relative amplitudes of the red, green, and blue signals produced by the tele-cine apparatus, a colour cast of this nature is easily corrected. Mis-match of the gammas of the red, green, and blue pictures can also occur, either because of imperfect control of the motion-picture processes, or because of the spectral sensitivities of the three colour channels of the tele-cine apparatus being such as to evaluate the gammas differently from the eye. This type of defect can also be corrected electronically, and in fact some control can even be exercised over variations of gamma mis-match at different density levels (Wood, Sanders, and Griffiths, 1965). Equipment for doing this is sometimes referred to as *Tarif* (The Apparatus for the Rectification of Inferior Film).

The insertion of adjustments automatically while a film is being broadcast can conveniently be achieved by pre-viewing the film, adjusting the correction-controls during each shot, noting the setting of the controls by recording the values they have when the *end* of each shot is reached, and then applying the same corrections to the *beginning* of each shot when the film is broadcast. This procedure can be effected by running with the film a *cue tape*, which causes the changes in corrections to take place at the correct times, but an electronic *shot-change detector* has also been developed whereby the film itself can cue the changes by detection of the much greater changes in signal which normally occur at scene changes than those which occur during scenes (Kitson, Palmer, Spencer, Sanders, and Weston, 1972). Other attempts to make automatic corrections to the signals derived from film in tele-cines have included automatic white level and black level devices, and arrangements whereby a tendency for the picture approximately to integrate to grey is achieved (Pay, 1970, Pullinger and Reeves, 1970).

Methods of improving the consistency of film quality for television have included the use of a reference picture printed from a standard negative at the beginning of each film (Knight, 1970, Brown, 1970).

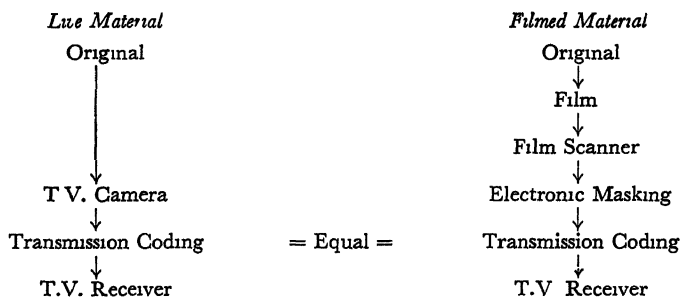


Fig 23.4. Comparison of system sequences for live programmes and those derived from colour film

### 23.11 Electronic masking

Even when the colour balance, gamma match, overall gamma, and curve shape of a colour motion-picture film are all ideally suited to a colour television system, however, dissatisfaction with the final result may still be felt. This can be because both the film system and the television system introduce errors of colour reproduction, particularly losses of colour saturation, and while the errors introduced by either system on its own may be perfectly tolerable, the multiplicative effect of combining them can easily become intolerable. The problem becomes particularly acute if it is desired to include film and live sequences of the same subject matter in the same programme (Corbett, 1969). Here again, electronic correction of the signals can provide a very useful improvement in the results, by means of a technique known as *electronic masking* (Burr, 1954, Brewer, Ladd, and Pinney, 1954, Wood and Griffiths, 1966).

If it is required that the colour and tone reproduction of the recorded and live parts of the programme should be as nearly alike as possible, it follows that, in the sequences of operations shown, in Fig. 23.4, the input to the transmission coding stages should be equal.

If the television camera and the film have different spectral sensitivities, exact equality of the final results is impossible, and a rigorous calculation of the optimum electronic masking requires the arbitrary selection and weighting of test colours, and an evaluation of their reproduction errors which is relevant to overall picture quality. The selection, weighting, and evaluation of test colours can only be done very approximately, and approximate results can in fact be obtained by simpler means. It has, however, been shown (Evans, Hanson and Brewer, 1953) that the effects of altering the spectral sensitivities in colour reproduction systems are often of a fairly minor nature, and it is therefore to be expected that the optimum electronic masking can be calculated to a good approximation by ignoring the differences in spectral sensitivity between the television camera and the film. If this is done, simple calculations lead to results which are otherwise rigorous for colours which are filmed at density levels where the characteristic curves and inter-image effects are linear.

In order to evaluate the degree of the electronic masking required, it is necessary to know the relation between the optical input to the film camera and the electronic output of the tele-cine apparatus. This can conveniently be determined by varying the exposure of each layer of the film in turn by known amounts above and below a point representing an average medium grey. The rates of change of the logarithms<sup>1</sup> of the red, green, and blue signals from the tele-cine apparatus, with respect to the logarithms of the film exposures, can then be determined, either directly, or by measuring the film on a densitometer filtered so that its spectral sensitivities match those of the three channels.

<sup>1</sup> Log signals are used because the major errors to be corrected are usually associated with unwanted dye *densities* which are approximately proportioned to wanted dye *densities*.

of the tele-cine apparatus. As a result, nine rates of change, or gammas, are obtained as follows

<i>Tele-cine channel (output)</i>	<i>Film layer varied (input)</i>		
	<i>Red</i>	<i>Green</i>	<i>Blue</i>
Red	$\gamma_{rr}$	$\gamma_{gr}$	$\gamma_{br}$
Green	$\gamma_{rg}$	$\gamma_{gg}$	$\gamma_{bg}$
Blue	$\gamma_{rb}$	$\gamma_{gb}$	$\gamma_{bb}$

If this block of gammas is represented by the matrix,  $M'$ , and the logarithms of the exposures received by the three layers of the film by  $o_r$ ,  $o_g$ ,  $o_b$ , and the logarithms of the tele-cine output signals by  $p_r$ ,  $p_g$ ,  $p_b$ , then

$$(p_r \ p_g \ p_b) = (o_r \ o_g \ o_b)M$$

where  $M$  is the transpose of  $M'$  (see Appendix 1). By inverting  $M$ , we obtain

$$(o_r \ o_g \ o_b) = (p_r \ p_g \ p_b)M^{-1}$$

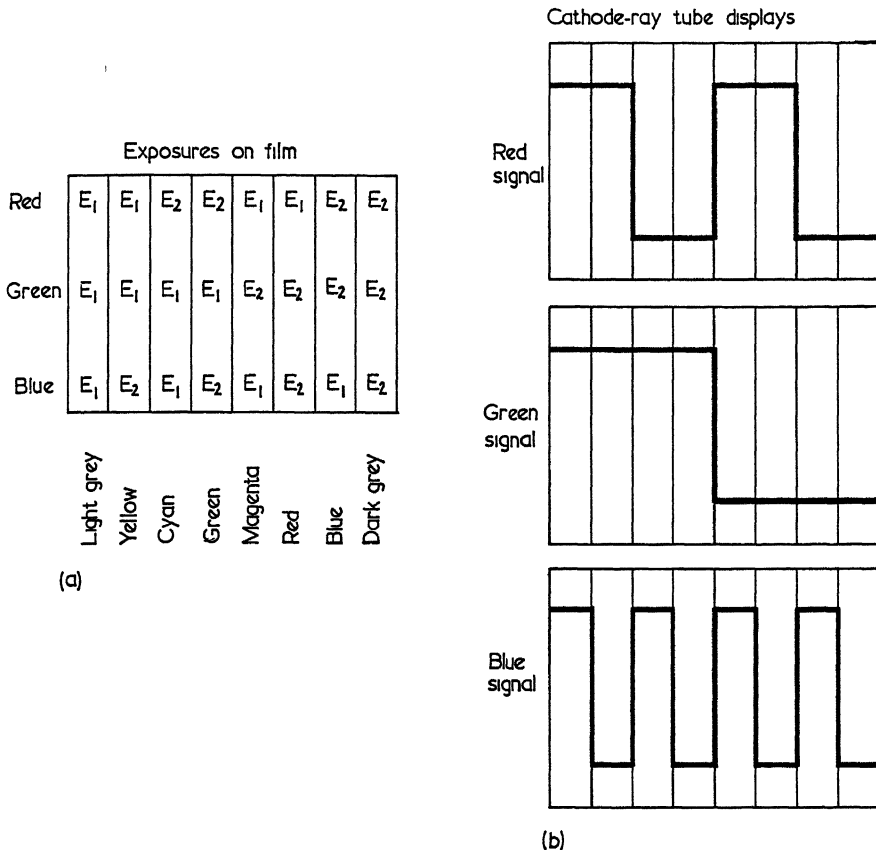
If, therefore, masking equivalent to the matrix  $M^{-1}$  is applied to the signals so that masked signals  $p_{rm}$ ,  $p_{gm}$ ,  $p_{bm}$  are obtained thus

$$(p_{rm} \ p_{gm} \ p_{bm}) = (p_r \ p_g \ p_b)M^{-1}$$

then the input to the television transmission stage will be the same as that from the original scene viewed by the television camera, apart from the effects of differences in spectral sensitivities between the television camera and the camera film, and any non-linear portions of the characteristic curves used in the photographic steps.

Masking equivalent to the matrix  $M^{-1}$  can be set up by practical tests, instead of by calculation, if test film is exposed, as shown in Fig. 23.5(a), to give eight vertical stripes (two grey, and six coloured) in which the exposure of each layer is at one of two values,  $E_1$  and  $E_2$ , representing suitable increments above and below a medium grey. The values of the masks are then set so that the magnitudes of the red, green, and blue signals, which can be displayed on cathode-ray tubes, as shown in Fig. 23.5(b), are all at the appropriate one of the two levels produced by the two grey stripes; the nine gammas of the electronic masks are then all proportional to the corresponding values in the matrix  $M^{-1}$ . By setting the overall gamma of the system correctly (an adjustment which will alter the two levels on the cathode-ray tubes) the masks can be made equal to the values of  $M^{-1}$ . Thus the correct masking can be set up without having to evaluate  $M^{-1}$  or calibrate the electronic masking controls. In practice, various non-linearities in the system may make it impossible to get all the levels correct simultaneously, and a compromise may be necessary. Some adjustment may also be desirable to allow for the fact that, in film, reds are normally lightened by enhanced sensitivity in the far red part of the spectrum (see Fig. 4.3).





*Fig. 23.5* (a) Exposure pattern on test-film to be used for setting electronic masking parameters (b) Cathode-ray tube displays from the test-film when the masking is correctly adjusted.

Electronic masking can also be used to improve the results obtained when broadcasting from a tele-recording on colour film. Ideally the picture finally displayed on the receiver should look the same as if the signals had been transmitted directly without going through the camera-film, tele-cine chain. It therefore follows that in the sequences of operations shown in Fig. 23.6 the input at the transmission coding stages should be the same. Here, the original scene is photographed by a television camera in both cases and therefore the problem is confined to recovering the red, green, and blue signals from the film record, in this case, exact equality of the input to the transmission coding is theoretically possible.

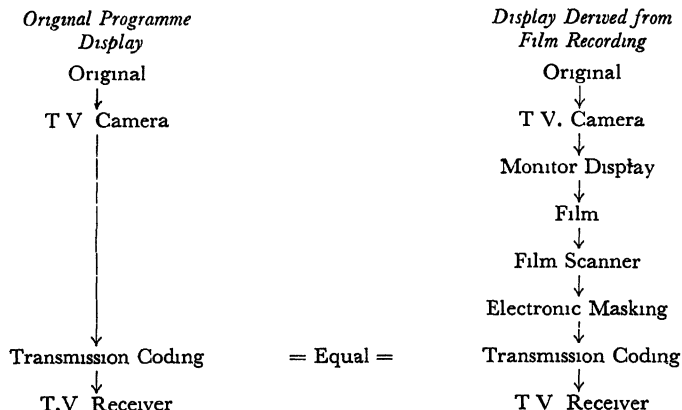


Fig 23 6 Comparison of system sequences for live programmes and those derived from tele-recordings on film

If the monitor display, and the spectral sensitivities of the layers of the film, are such that there is no *cross-talk* on to the film (in other words if the displayed record corresponding to the red camera signal is recorded only on the red layer of the film, and similarly for the green and blue channels) then the required electronic masking characteristics can be evaluated exactly as described above, and will be inaccurate only in so far as any non-linear portions of the characteristic curves (including inter-image effects) are used in the photographic steps. If appreciable cross-talk does take place, then this can be corrected by using an electronic matrixing circuit (see Section 19 13) on the linear signals before electronic masking is carried out on the log signals. If this is not possible then the effects of the cross-talk can be allowed for approximately by basing the electronic masks on exposures on the camera film made by light having the same spectral power distributions as those of the red, green and blue displays of the monitor instead of through red, green and blue filters chosen to isolate the three layers of the film. The effects of cross-talk can only be counteracted approximately by electronic masks, because cross-talk causes extra signals at lower exposure levels (log exposure shifts) instead of altering gammas, it is the latter which electronic masking can correct for exactly, but it can be used to provide approximate correction for the former also.

### 23.12 Overall transfer characteristics

The way in which the magnitude of the recorded signal is related to the magnitude of the optical image in a system is often referred to as the *transfer characteristic*; it is convenient to plot both these magnitudes on logarithmic

scales, so that the slope of the transfer characteristic is the gamma of the system. The transfer characteristic of a typical television system is made up of a combination of the individual transfer characteristics of the taking lens, the camera tube, the transmission coding, the display device, and the effect of the ambient lighting on the viewed picture. When film or video-tape recordings are included then the transfer characteristics of these media and their associated recording and read-out equipments also contribute

Because of the effects of flare light in lenses and equipment, and the addition of ambient lighting to the viewed picture, even if the transfer characteristics of all the rest of the systems were linear (on a log-log plot) the overall transfer characteristic would have curvature (Wentworth, 1955). The concept of the slope, or gamma, of the overall transfer characteristic is nevertheless helpful as a broad description of a system.

When transfer characteristics having curvature (on log-log plots) are being discussed, it has been found useful to consider as their gamma their average gradients over the central 1.3 range of log luminances (a ratio of 20:1) involved (DeMarsh, 1972), this will be taken as the basis of the following discussion

The signals from colour television cameras are nominally gamma-corrected to the power of  $1/2.2$  this gamma, when combined, with a receiver-gamma of 2.8, gives a system-gamma of about 1.25, as required for dim-surround viewing (see Section 19.14). If pictures derived from film are to look the same as those derived from television cameras operating at this gamma, the signals obtained from the film must also possess a gamma of  $1/2.2$  (which is equal to 0.45). Most film is made for projection in darkened rooms, and for this purpose it requires an effective gamma on the screen of 1.5 (see Section 6.4), if the effective gamma of the film in the tele-cine is also 1.5, then gamma-correction amounting to  $(1/1.5) \times 0.45$ , which is equal to 0.3, must be introduced in the tele-cine. If, however, the signals from the television cameras are gamma-corrected, not to 0.45, but to 0.54, so as to give a system-gamma of 1.5 (with receivers of 2.8 gamma), as may be necessary to achieve an effective displayed gamma of 1.25 in the presence of ambient viewing light (see Section 19.14), then the equivalent figure for the tele-cine gamma becomes  $(1/1.5) \times 0.54$ , which is equal to 0.36. In this case, because the film gamma has the same value as the required system-gamma, the tele-cine gamma is equal to the reciprocal of the gamma of the monitor ( $1/2.8 = 0.36$ ), in a study in which a monitor having a gamma of 2.5 was used, the optimum tele-cine gamma was found to be 1/2.5 or 0.40 (DeMarsh, 1972, Hunt, 1969).

Experience has shown that, with receivers of gamma 2.8, and film of effective gamma 1.5, the optimum tele-cine gamma is usually about 0.33; but tele-cines with gammas of about 0.4 are also used, either with their black-level adjusted to give a somewhat lower effective gamma, or using the higher gamma to allow for monitors or receivers having gammas nearer 2.5 than 2.8, or to allow for the use of films having effective gammas nearer 1.25 than 1.5,

or to allow for larger amounts of optical flare (as, for instance, may occur when, instead of the flying-spot type of tele-cine being used, the television-camera type, with its more elaborate optical system, is being employed).

If colour negative film is used, its gamma is usually about 0.65, and the gamma-correction required in the scanner is then equal to  $(1/0.65) \times 0.45$  which is equal to 0.7 (or  $(1/0.65) \times 0.54$  which is equal to 0.8) assuming that all the picture is on the straight-line portion of the characteristic curve.

The advantages of using negative film directly in tele-cines are as follows: the combined negative-film television system can handle the tone scale from highlights to shadows with less distortion, thus resulting in less white and black crushing; the better tone-reproduction can also result in better colour reproduction, and the steadiness of the picture, and its resolution, are improved if the use of a negative film eliminates a photographic printing stage. The disadvantages of direct use of the negative film are as follows (Wood, Palmer, and Griffiths, 1972). dirt shows up as white specks, which are more objectionable than the black specks from dirt on positive film; and, if the original camera film is used splices may be more visible, and may also be more numerous thus bringing greater risk of film breakage, the risk of damage to the original camera film may be increased; and it can only be used when the film producer is also the organization which is broadcasting the film.

If the tele-cine is of the flying-spot type (see Section 23.8), then all the gamma-correction (0.33, 0.4, 0.7 or 0.8, as the case may be) must be provided by suitable circuits, but if a television camera type of tele-cine is being used (see Section 23.6) some of the gamma correction is sometimes provided by the camera pick-up tubes: thus the vidicon has a gamma of about 0.6 and hence, with this tube, circuits providing gamma correction of about 0.55, 0.7, 1.2, and 1.3, would be required to provide overall values of 0.33, 0.4, 0.7, and 0.8, respectively.

Reduction of gamma because of flare light can cause pictures derived from film to appear 'misty' and lacking in good blacks, particularly in small areas. methods of correcting for these effects have therefore been worked out, such as the addition of a low definition negative-picture signal to the positive picture-signal by electronic mixing (Palmer, 1969).

In any critical judgement of picture-gamma, it is important to remember that the setting of the black-level ('brightness control') of the monitor or receiver can have a profound effect on the results. The standard setting is normally regarded as placing the display-tube cut-off at the set-up level of the incoming signal. This setting can be facilitated using special equipment providing signals near the set-up level (*Picture Line-Up Generating Equipment*, or *PLUGE*; Quinn and Siocos, 1967). The amount of ambient light falling on the face of the display-tube profoundly affects the displayed gamma, and the luminance of the surround affects the perceived contrast (see Section 6.4). These last two effects are usually approximately self-compensating, since a surround of high luminance is usually accompanied by a high level of ambient

light, which reduces the displayed gamma as required from about 1.5 for dark-surround viewing to about 1.25 for the dim-surround viewing typical for television, or even to about 1.0 for a surround of luminance similar to that of the average luminance of the picture (Novick, 1969). But, for assessment-work, care should be taken to avoid conditions of viewing which are appreciably different from those of reasonably good home-viewing situations.

### 23.13 Reviewing colour films for television

As already mentioned (in Section 23.10) films which appear perfectly acceptable when projected in a darkened room may appear unacceptable when displayed on colour television, because of incorrect or variable colour balance. This is because, in typical television viewing situations, the degree to which the observer's colour vision adapts to the colour of the picture is less than in typical projection situations. When reviewing film intended for television display, it has therefore been agreed that it should be projected with an illuminated surround in order to make the observer more critical of the colour balance. (The illuminated surround also tends to raise the apparent contrast somewhat: this can be useful in simulating an increase in system-gamma, such as might occur, for instance, as a result of using tele-cines of gamma greater than 0.4.) The exact projection conditions agreed involve a colour temperature of 5400K for both the projector and the surround, a luminance of approximately 140 cd/m<sup>2</sup> for the open-gate screen, giving a peak white of about 70 cd/m<sup>2</sup>, and a luminance of about one-third of the peak white value for the surround, whose area should be at least nine times that of the picture (Harrop, 1970; Knight, 1972).

It has been found that for colour films to reproduce well on colour television they should preferably conform to certain standards (British Standard 4563, 1970). Thus, no areas where detail is to be reproduced should have densities less than 0.3, and any areas intended to be reproduced as white should have densities not exceeding 0.4. Shadow areas in which the reproduction of detail is important should not have densities exceeding 2.0, but blacks of large area should have densities of about 2.5 or higher (Zwack, 1971). The colour balance should be such that neutral greys, when illuminated by a source having a relative spectral power distribution the same as that of a full radiator of colour temperature  $5400\text{K} \pm 400\text{K}$ , should be metameric matches to non-selective greys illuminated with the same source, for the CIE 2° Standard Observer. It is found that films which conform to these standards also exhibit good quality when projected, but the converse is not true: for instance, pictures which look good when projected with tungsten light may be too blue for television display (Zwack and Brothers, 1970). But if films are made with low gamma (about 1.25) to suit tele-cines having gammas of about 0.4 used with receivers of gamma 2.8 or higher, they will tend to look too low in contrast when projected.

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## CHAPTER 24

# Video-Cassettes

1. Introduction – 2 Magnetic tape – 3 Magnetic tape with helical scanning – 4 Super 8 film for projection – 5. Super 8 film for television display – 6 E V R (Electronic Video Recording) – 7. Holographic recording – 8 Recording on discs – 9. The Teldec system – 10. Discs using needles in grooves – 11 Discs using lasers – 12 The duplication of programmes for video-cassettes

### 24.1 Introduction

The invention of the gramophone, or phonograph, record enabled recorded sound to be sold relatively cheaply to the public. But, for a member of the public to make his own sound recording, the process of making records is too costly, and this facility only became available with the introduction of the magnetic tape-recorder in the late 1940s.

Video-recording, in which picture information is recorded, became available to the public in the 1930s with the introduction of 16 mm and 8 mm cinematograph systems. By combining film and tape, it has thus been possible, for some time, for the public to record and replay pictures with sound. But the inconvenience of doing this with separate film and tape have prevented its widespread use.

An ideal system of video-sound recording would be as simple to use as a record-player, would record a person's own programme (either live or from a television receiver), would be suitable for the widespread sale of commercial programmes (such as educational and entertainment material), and would be cheap enough for general use by the public. Considerable research and development effort has been expended on finding such a system.

However, with sound recording, the solutions to the problems of recording one's own programme and distributing commercial programmes have been largely met by different means, tape-recorders and gramophone records, respectively; with video-recording, Super 8 colour film is ideal for recording one's own live programmes, magnetic tape for recording from a television receiver, and special films or discs for the distribution of commercial programmes in large numbers.

The basic features of these different forms of *video-cassettes* will now be described, together with some examples of actual systems

## 24.2 Magnetic tape

The principles used in recording on magnetic tape are illustrated in Fig 24.1. Electric currents corresponding to the information to be recorded are passed through coils, through which a pair of roughly semi-circular metal cores are mounted. These cores are made of easily magnetizable (low coercivity, high permeability) material, generally ferrites or laminated strips of iron alloys. The electric currents cause magnetic fields to be set up in the cores, and, by mounting the cores so that they form a roughly circular path with two small air gaps, the magnetic field spreads into the air in the vicinity of the gaps. The magnetic tape on which the recording is to be made is passed over one of the air gaps, and the magnetic field therefore passes into it.

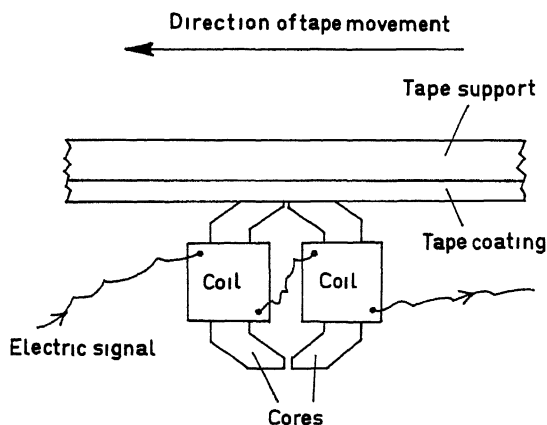


Fig. 24.1. Diagrammatic representation of the principle of magnetic tape recording

The tape usually consists of a mylar (terylene) support, typically about 0.001 in (0.025 mm) thick, on which has been coated a dispersion of needle-shaped iron-oxide ( $\text{Fe}_2\text{O}_3$ ) particles or chromium dioxide ( $\text{CrO}_2$ ) particles in a suitable binder, the coating being about 0.0002 to 0.0008 in (0.005 to 0.02 mm) thick. The particles can be magnetized and retain most of their magnetization after the magnetizing field has been removed. Thus, when the tape is passed over the air gap between the cores, a record is obtained of the magnetic field in its vicinity, and hence, as the currents in the coils are varied with time, the magnetization on the tape varies with distance. To reproduce



the information, the tape is passed over a similar (or the same) air gap, and now the magnetization in the tape causes changes in the magnetic field across the air gap, and this generates electric currents in the coils; these currents can then be amplified and used to display the information in the required form. The coil and core assembly, with its air gap, is usually referred to as the *head*.

For sound recording, the tape is usually  $\frac{1}{4}$  in (6.35 mm) wide, and is used to record two tracks of about 0.09 in (2.3 mm) width with a guard band of about 0.05 in (1.3 mm) between them; alternatively four narrower tracks can be recorded so that two stereo recordings can be made on the same tape (and eight tracks are also sometimes used). The highest frequency that can be recorded is roughly equal to half a cycle per air gap. Typical air gaps are 0.0001 in (0.0025 mm) although special heads may have values less than half this, thus maximum recordable frequencies are about  $37\frac{1}{2}$  kHz at a tape speed of  $7\frac{1}{2}$  in (19 cm)/sec., 19 kHz at  $3\frac{3}{4}$  in (9.5 cm)/sec. and 9 kHz at  $1\frac{7}{8}$  in (4.75 cm)/sec. However, progressive loss of signal generally occurs as frequencies approach the maximum, so that for high quality sound recording, in which frequencies up to about 15 kHz should be properly included, a tape, speed of  $7\frac{1}{2}$  in (19 cm)/sec. is desirable; but reasonably good quality can be recorded at  $1\frac{7}{8}$  in (4.74 cm)/sec. The sound has to be recorded, not on its own, but together with a bias; by using a high frequency bias, sensitivity is improved, and the maximum attainable undistorted output level is increased. Erasure of recordings can be made by applying a strong high-frequency (ultra-sonic) signal to a separate head having a wider gap.

For recording television pictures, maximum frequencies of about 5 MHz must be accommodated instead of about 15 kHz, and hence the head-to-tape speeds necessary are about 300 times higher than those for sound recording. These high speeds (about 1200 in/sec. or 3000 cm/sec.) make simple linear systems, such as those used for sound, rather impracticable: the length of tape necessary to record whole programmes becomes unwieldy and costly, and it is difficult to avoid a cushion of air being sucked in between the tape and the capstan roller, thus upsetting the accurate control of the tape speed. For these reasons, video tape recordings for high quality broadcast use are generally made by means of multiple-head transverse systems which produce recorded tracks of the type illustrated in Fig. 24.2. In these video tape recorders (VTRs) a tape of 2 in (51 mm) width is generally used, moved at 15 in (38 cm)/sec. (or sometimes  $7\frac{1}{2}$  in (19 cm)/sec.). The tape is forced into a curved shape of radius about 1 in (25 mm) across its width, by means of a suitable guide with vacuum slots. As the tape moves longitudinally, it is scanned transversely by four recording (or replay) heads rotating at 240 revolutions per second (for a 60 Hz system, or 250 r.p.s. for a 50 Hz system). Thus, although the tape is only moving at 15 in (38 cm)/sec. longitudinally, the head-to-tape speed can be much higher, in fact usually about 1500 in (3800 cm)/sec. This technique results in each television field being recorded in sixteen adjacent transverse tracks (for a 60 Hz system, or twenty for a 50 Hz system), and it is therefore

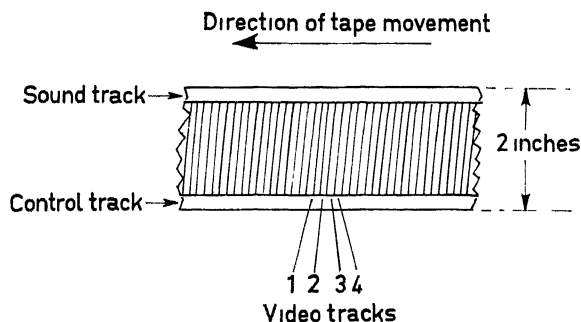


Fig 24.2 Arrangement of tracks on a 4-head transverse video-tape recording of the type used for broadcast television

essential that the information in each track be read out with very little error of timing. The signals are often recorded using frequency modulation of an 8 MHz carrier, with a peak-to-peak deviation from about 7 to about 9 MHz, with side bands producing frequencies over a range from about  $1\frac{1}{2}$  MHz to about  $14\frac{1}{2}$  MHz (Tooms, 1970), the maximum frequency of  $14\frac{1}{2}$  MHz corresponds to a spatial wavelength on the tape of 0.0001 in (0.0025 mm).

The technique just described was developed by the Ampex Corporation of the U S A and made available for recording black-and-white programmes in 1956 (Ginsburg, 1957) and colour in 1959 (Anderson and Roizen, 1959). It is now very widely used for broadcast television in systems using 50 or 60 fields/sec (Machin, 1959), and with N T S C, P A L or S E C A M colour coding, a programme recorded on tape in one system can only be used in another system if a *standards converter* is available (Baldwin, Stalley, and Kitchin, 1972).

## 24.3 Magnetic tape with helical scanning

To record and replay video tapes using four heads moving across the tape, as described in the previous section, requires very accurate control of the movement of the tape and of the heads, and very small differences between the performances of the four heads. These requirements would become less stringent if each transverse track could accommodate a whole television field, instead of only a section of a field. To attempt to do this with a tape of much greater width would be very unwieldy, and the use of only one head would require the tape to be bent into a nearly cylindrical shape so that the single head could pass from the end of one track to the beginning of the next during the fly-back time between successive fields. An elegant solution to these difficulties has been found in systems using helical scanning, in one such system the tape

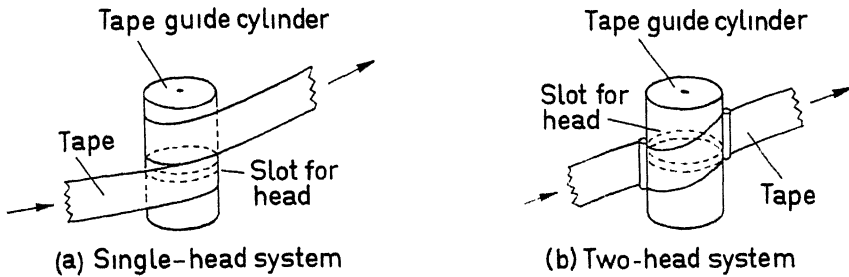


Fig 24.3 Arrangements of magnetic-tape recording using helical scanning (a) with one head, (b) with two heads

is wound round a drum to form a single turn of a helix, as shown in Fig 24.3(a), the pitch of the helix being such that the tape is displaced sideways by a distance approximately equal to its width. A single head rotates in a circular slot in the drum, the slot being positioned so that the head starts near one edge of the tape and finishes near the other, but further along the tape, as the head continues along its circular path it starts again at the first edge, but by this time the tape has moved on, so that the next track is further along the tape. In this way the tracks are arranged as a series of diagonal stripes across the tape, as shown in Fig 24.4. The speed of rotation of the head is arranged to be exactly once per television field, so that each track corresponds to one field. Compared to the four-head system, in which each field is recorded in sixteen tracks (for 60Hz fields) or twenty tracks (for 50Hz fields), each single-head helical track must therefore accommodate four or five times, respectively, the amount of information per revolution of the head. If the helix is made to have a large circumference, then the packing density along the track can be reduced, thus alleviating the performance required of the head, but, as the angle of the tracks then becomes more nearly parallel to the edges of the tape, the speed of the tape may have to be increased to avoid adjacent tracks overlapping one another.

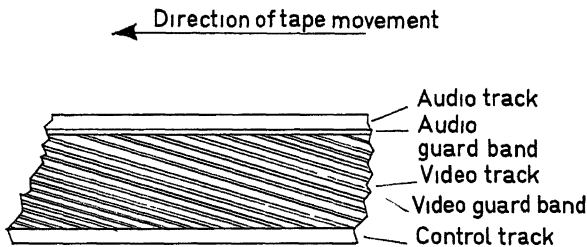


Fig 24.4 Arrangement of tracks on a typical helical-scan video-tape

An alternative to using the single head arrangement is to use two heads, and to wrap the tape round only half of the circumference of the drum, as shown in Fig 24 3(b). Each track again corresponds to one television field, and although it is now necessary to match the performance of two heads, the configuration of the tape round the drum is rather more convenient, and this arrangement is widely used.

TABLE 24 1  
Formats for video-tape recording

System	Tape width	No of heads	Tape speed	Track layout	Special features
Ampex	2 in	4	15 in/sec 38 cm/sec 7.5 in/sec. 19 cm/sec	Transverse	Designed for high quality broadcasting
International Video Corporation	2 in	2	8 in/sec 20.3 cm/sec	Helical	Designed for high quality broadcasting
International Video Corporation	1 in	1	6.73 in/sec 17.1 cm/sec	Helical	
Matsushita	$\frac{3}{4}$ in	2	3.75 in/sec 9.53 cm/sec	Helical	
	$\frac{1}{2}$ in	2	7.5 in/sec 19 cm/sec	Helical	
Victor of Japan	$\frac{3}{4}$ in		3.75 in/sec 9.53 cm/sec	Helical	
	$\frac{1}{2}$ in		3.75 in/sec 9.53 cm/sec	Helical	
Sony Video-cassette	$\frac{3}{4}$ in	2	3.75 in/sec 9.53 cm/sec	Helical	
Cartrivision	$\frac{1}{2}$ in	3	3.8 in/sec 9.7 cm/sec	Helical	Uses only one third of the fields
Philips/VCR	$\frac{1}{2}$ in	2	5.5 in/sec 14.2 cm/sec	Helical	

One of the advantages of using the helical scan system is that, by keeping the tape stationary, a still picture can be reproduced from two adjacent tracks, but the gradual movement of the head from one track to the next does cause loss of picture quality especially in the middle lines of the picture.

Helical scan systems of various formats are in use details of some of these are given in Table 24 1 (Reynolds, 1970, Sawazaki, Yagi, Iwasaki, Inada, and Tamaoki, 1960; Millward, Guisinger and Roizen, 1972, Ross, 1974).

Unfortunately, tapes recorded using any of these systems cannot usually be played on equipment designed for another system. The Japanese industry has made some effort to introduce some standardization, and has issued specifications of two formats for use with  $\frac{1}{2}$  in (12.7 mm) tape; these are known as the E I A J (Electronic Industries Association of Japan) standards (Sawaji, 1970).

For convenience, the tape is preferably used in a cassette so that, whether recording or replaying, no threading of the tape is required to be undertaken by the user. When cassettes are used, it is also necessary for their characteristics to be fully standardized if any interchangeability between sources of material is to be achieved.

#### 24.4 Super 8 film for projection

One of the practical disadvantages of the use of photographic films with conventional projectors used to be the somewhat intricate procedure for threading the film in the projector prior to using it. However, self-threading projectors are now available, and some of these accept the film in cassettes so that loading the film into the projector can now be a very simple matter indeed.

Another disadvantage of projecting film used to be the need to set up a screen and darken the room, but the development of high-efficiency screens which beam the light back preferentially in the direction of the viewers has made it possible to avoid the necessity for darkening the room (Chandler and De Palma, 1968), and compact projection devices incorporating their own screens are available which are comparable in size and convenience to television receivers (Happé, 1971).

The addition of sound to Super 8 films can be by means of an optical sound track, in which the sound signal is recorded either as a variation in density or as a variation in area of a high-density image (see Section 17.9), alternatively a stripe of magnetic recording material coated near one edge of the film can be used. This magnetic stripe can either be made by cutting a shallow channel in the film and then filling it with the magnetic material, or by just coating it on top of the film, in which case a second, narrower, *balance-stripe* is also coated on the other edge of the film so that the film can be wound up into a reel of stable shape (see Fig. 24.5). The sound recorded on the tape can be either 'live' sound derived from a sound-recording camera, or can be edited sound added subsequently. The sound is replayed by running the magnetic stripe on the film over a suitable magnetic-tape replay-head in the projector.

Super 8 film is well suited to the production of single copies by the amateur because of the relatively low cost and simplicity of Super 8 film cameras, but it is also convenient for the production of multiple copies of existing films, because of the comparatively simple step of printing from a film image to another film image, including, if necessary, reductions in size from 35 mm or 16 mm originals.

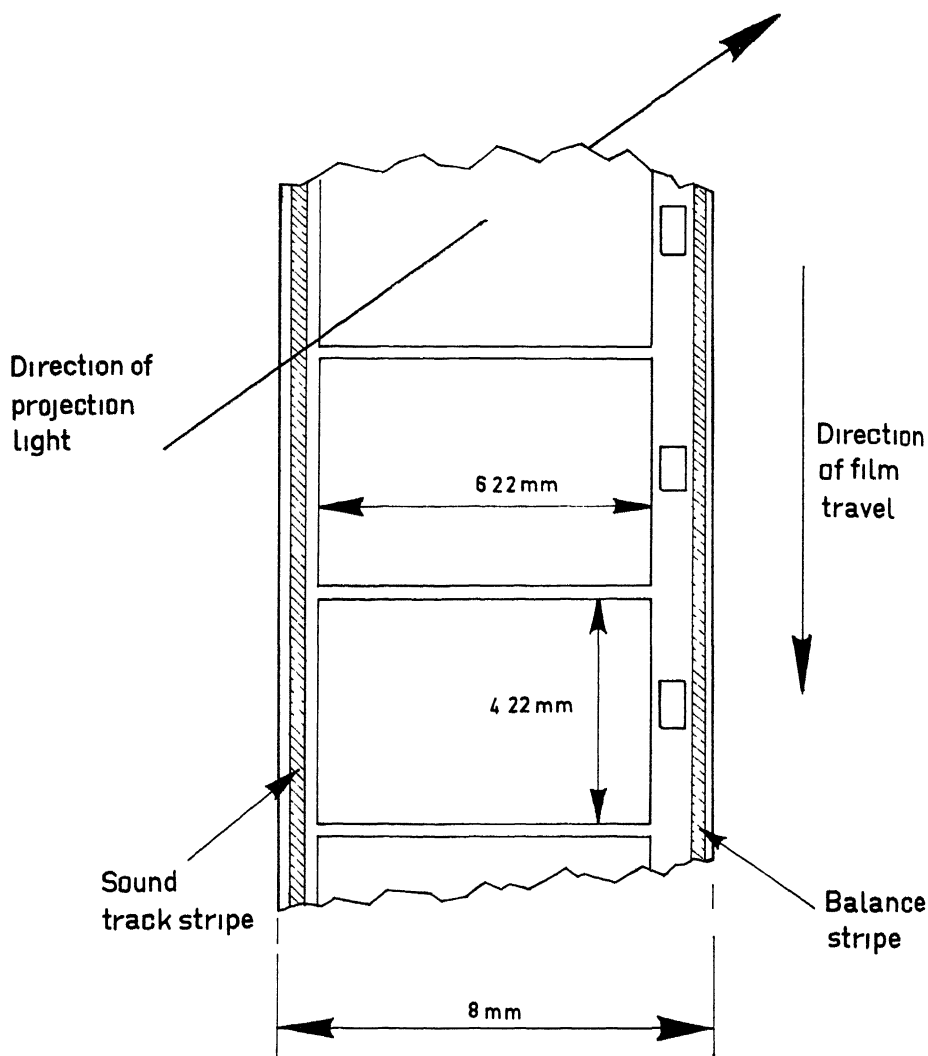


Fig 24.5 Standard arrangement for magnetic sound stripe on Super 8 film

#### 24.5 Super 8 film for television display

Optical projection of photographic film, as described in the previous section, has the advantages of giving good quality pictures with basically simple equipment; projection devices incorporating small screens are suitable for showing

to small groups of viewers, while projection on to larger screens enables large audiences to be catered for. If, however, it is required to make the same programme available simultaneously to small groups of viewers in many locations, then television display is desirable because of the ease with which multiple display of the picture in different places can be achieved. An example of this requirement is the display of programmes in hotel rooms: travel information, and entertainment programmes, for instance, can be made available in every room in a hotel from a single television originating facility. Courses of instruction for many small groups of people in industry, marketing, or education, for instance, are further examples of this requirement.

The areas just described are such that the cost of the equipment and programmes has to be much less than that which can be afforded for broadcast television, and this means that it may be more appropriate to use film than magnetic tape. When film is used, the generation of television signals from it requires the use of tele-cine equipment, which can either be of the camera type (see Section 23.6) using vidicon or Plumbicon tubes, or of the flying-spot type (see Section 23.8) using photo-multiplier tubes or other optical detectors of high sensitivity. Such devices can be made either to work with special closed-circuit television receivers, or they can include a radio-frequency stage so as to produce signals compatible with ordinary domestic receivers.

An advantage possessed by film in this application is that the same film can be used for producing television signals of any standard, 50 or 60 fields per second, using N.T.S.C., P.A.L. or S.E.C.A.M. signal-coding.

The Eastman Kodak Supermatic Videoplayer VP1 is a compact, low cost, Super 8 tele-cine, of the flying-spot type, intended for use in schools, business and industry (*British Journal of Photography*, 1973, *Photographic Science and Engineering*, 1973). In this equipment the film moves continuously at either 18 or 24 frames per second.

#### **24.6 E.V.R. (Electronic Video Recording)**

In those areas of the market where there is no requirement for optical projection of an image, photographic film can still be used, but the form in which the image is recorded can be specially designed for replay in a tele-cine type of apparatus only. An example of this approach is the system known as E.V.R. (Electronic Video Recording).

In the E.V.R. system, developed originally by CBS in the U.S.A., advantage is taken of the fact that black-and-white photographic film is cheaper, and can have a higher resolution, than colour film: the luminance and colour parts of the information are therefore recorded side by side on black-and-white film. Advantage is also taken of the higher resolution which can be obtained if films are exposed directly to electron beams, instead of to light produced by phosphors irradiated by electron beams in cathode-ray tubes (Goldmark, 1970). The film used has been developed by Ilford Ltd, a member of the E.V.R. partnership in Europe.

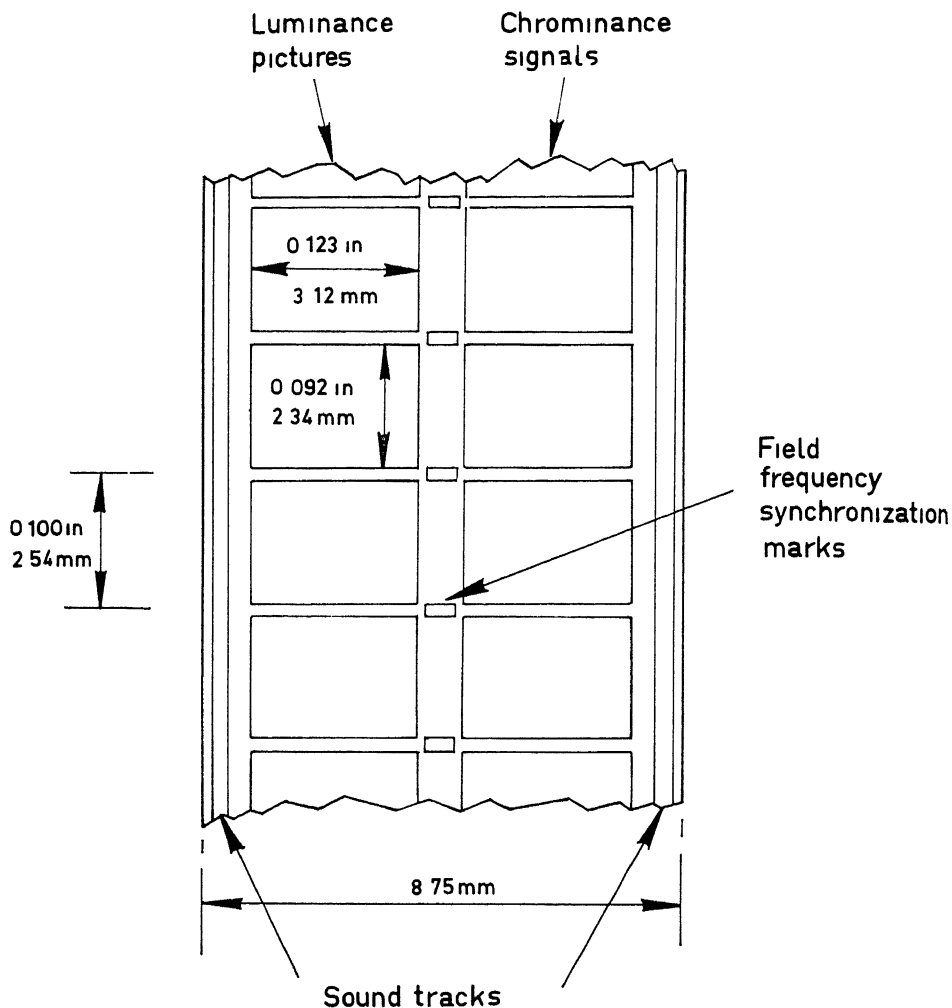


Fig 24 6 Arrangement of signals on E V R. film

The format used on the film in this system is shown in Fig 24 6. The film is 8.75 mm wide, and the luminance information is recorded in a series of positive black-and-white pictures of size  $0.123 \times 0.092$  in ( $3.12 \times 2.34$  mm) along one side of the film. These pictures are already gamma-corrected before the film is exposed, so that their tone reproduction as viewed visually is distorted, but the subject matter is easily recognizable. As already mentioned, the film



is exposed by electron-beam recording so that the programme to be recorded has to be in television form, or, if in optical form, it has to be converted before recording

The colour information is recorded on a similar area of film next to each luminance picture (at the same time, using a pair of electron beams) but in this case the image is not recognizable by visual inspection because the density on the film is a record of the amplitude of a chrominance signal of the N T S C or P A L type, and hence differences of hue depend on phase, and are thus recorded as small relative displacements along each line. If such a system depended upon absolute position along each line it would be extremely critical, but in the E V R system a pilot tone is recorded along the line in addition to the chrominance signal, and the pilot tone is arranged to have a constant amplitude and a frequency exactly half that of the chrominance sub-carrier. The chrominance signal is then always evaluated relative to the pilot tone, and thus hue is made to depend not on the absolute position along a line, but on the position relative to the nearest peaks of the pilot tone. This results in compensation being made for film shrinkage, non-linearity of scanning, and changes in length of the line-scan. The chrominance-carrier frequency and the pilot-tone frequency are both integral multiples of the line-scan frequency, so that they are recorded as a series of vertical bars on the film. All the synchronizing signals are counted down from the chrominance-carrier frequency.

After exposure to the electron beams, the film is processed in an ordinary black-and-white development and fixing sequence. The film grain-size is very small, less than a tenth of a micro-metre, and thus has very high resolution, especially to electron-beams. The film has to be exposed in a vacuum.

The sound is recorded on two magnetic stripes, one at each edge of the film. The two stripes can be used for stereophonic sound or for two different languages, or to accompany two different luminance recordings if (as can be done for black-and-white programmes) the chrominance area is used to record a second luminance programme.

In order to simplify the reproduction of the picture from the film, a separate pair of luminance and chrominance records is produced for each television interlaced field; but each of these records depends upon the information on two fields so that the full number of television lines is recorded on every film frame, this is achieved by passing the video signals through a one-field delay line and sampling the information from the current field and the delayed field as required.

Between each pair of luminance and chrominance records and the next pair, a series of synchronization marks is recorded on the film to provide a field-frequency reference.

The E V R player, in which the film is inserted to produce the programme on a television receiver, is of the flying-spot type, using a 3 in (75 mm) diameter cathode-ray tube. A twin-lens and prism arrangement result in two images of the cathode-ray tube raster being formed, one on the luminance record

and the other on the chrominance record, both at a reduction of 11.3 times smaller. The film speed is 5 in (127 mm)/sec to produce 50 fields/sec, or 6 in (152 mm)/sec to produce 60 fields/sec. Two photomultiplier tubes are used to produce the luminance and the chrominance signals, the latter having a band-width of about 0.5 MHz. The chrominance-carrier frequency is changed to that used in the appropriate broadcast system before leaving the player.

Still pictures can be displayed by stopping the film so that a stationary pair of records can be scanned.

#### 24.7 Holographic recording

The search for an inexpensive means of making many copies of programmes has led to the experimental use of phase-holograms on transparent vinyl plastic tape. Such holograms could be pressed from a master tape very cheaply.

A system of this type has been developed in the U.S.A. by the R.C.A. Corporation. The luminance and chrominance information of each frame of the original programme was transferred by electron beam recording to a 16 mm film frame, from which was then produced a phase-hologram. From this master hologram, the holographic copies were made by a pressing process. The holographic copy was illuminated by means of a laser beam which a vidicon camera then converted into conventional television signals.

An interesting feature of this system was the way in which the luminance and chrominance information was recorded. The luminance signal was restricted in band-width to 3 MHz, and the colour-difference signals were then coded on to two sub-carriers of frequencies of about 3.5 MHz and 5.0 MHz above the luminance carrier, each having a band-width of 0.5 MHz. The combined signal was then recorded, without any de-coding, on to 16 mm black-and-white film of high resolution using an electron-beam. The resulting image was sharp enough to record the colour-difference sub-carrier signals as vertical stripes spread about 60 and about 90  $\mu\text{m}$  apart, superimposed on the luminance pictures. This film-record was then converted into a hologram in the usual way by dividing a laser beam into two parts, and passing one part, but not the other part, through the film, and then recombining the two parts. The recombined beams were then used to expose a film containing a photo-resist, which, when developed, resulted in a hologram record in terms of depth of plastic, the average depth being about 0.05  $\mu\text{m}$  below the original surface. A nickel-plated master of this relief-image was then used to press the vinyl plastic release tapes.

In the play-back unit the hologram on the vinyl tape was illuminated with a similar divided laser-beam arrangement to reconstitute the luminance pictures with their vertical stripes. By focussing these images on to a vidicon tube the 3 MHz luminance signal and the two 0.5 MHz colour-difference signals on their two sub-carriers were recovered. These three signals were then

1e-coded in the form required by the television receiver being used to produce the final picture. The vertical stripes were not visible on the final picture because its band-width was limited to 3 MHz, and hence the sub-carriers were removed from the displayed luminance signal.

The restriction of the band-widths to 3 MHz for luminance and 0.5 MHz for chrominance resulted in pictures that were acceptable, but less sharp than those of standard broadcast quality. Amongst the many technical problems in the system was the difficulty of maintaining to the required accuracy the depth of the holographic indentations in the plastic (Doyle, 1969).

#### 24.8 Recording on discs

The success with which discs have been used for the mass reproduction of sound has prompted attempts to use discs for video recordings also.

The basic technical problem to be solved is how to record on discs the very much higher rates of information required for television as compared to sound. In sound recording, it is necessary to handle about  $3 \times 10^5$  bits of information per second: a top frequency of 15 000 Hz requires 30 000 samples per second, and to enable 1000 amplitudes to be distinguished requires 10 bits ( $2^{10} = 1024$ ), thus making  $30000 \times 10$  or  $3 \times 10^5$  bits/sec. For video recording a top frequency of about 5 MHz requires about  $10^7$  bits/sec. and to enable 64 amplitudes to be distinguished requires 6 bits ( $2^6 = 64$ ), thus making  $6 \times 10^7$  bits/sec, or about 200 times as much as for sound recording. A normal  $33\frac{1}{3}$  r.p.m. gramophone record has a data storage capacity of about 5000 bits/mm<sup>2</sup> (as compared to about 1000 bits/mm<sup>2</sup> for magnetic tape) so that for video-recording on discs the capacity should be about a million bits/mm<sup>2</sup>, although a figure of about half this value would be adequate if a quality level somewhat below that normally used for broadcast television is regarded as acceptable for video-disc applications, or if shorter playing-times per disc were acceptable.

#### 24.9 The Teldec system

The Teldec system has been developed by A.E.G.—Telefunken in Germany and Decca in England. It is a video-disc recording system which can accommodate television signals of 3 or 4 MHz band-width (Gilbert, 1970).

The disc consists of a thin sheet of poly-vinyl-chloride (P.V.C.) foil, about 0.1 mm thick. On the disc is pressed a spiral track, as on an audio disc, but to obtain the higher data-storage capacity necessary, the spiral has a spatial frequency of about 140 grooves/mm (instead of about 18 grooves/mm for audio discs), in which oscillations with a spacing of about  $\frac{1}{2}$   $\mu$ m can be recorded (instead of about 3  $\mu$ m for audio discs), the smoothness of the disc is such that the random unevenness comprises fluctuations of about 1/100  $\mu$ m. The shape of the grooves is as shown in Fig. 24.7, the distance between adjacent

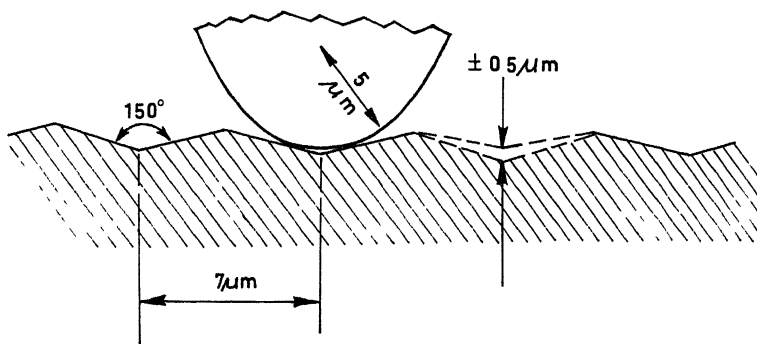


Fig 24.7 Cross-section of grooves and stylus in the Teldec system

grooves being  $7\text{ }\mu\text{m}$ . The signal is recorded as changes of about  $\pm 0.5\text{ }\mu\text{m}$  in the depths of the grooves, a form of recording known as *hill and dale* (Dickopp, 1971; Redlich, 1971)

The disc is mounted on a shaft which rotates it just above a cylindrical-shaped plate, at a speed of 1500 r.p.m. for a 50 Hz system, or 1800 r.p.m. for a 60 Hz system. Each revolution corresponds to two television interlaced fields, or one complete television picture. The high speed of revolution sucks air in through an annular space between a circular plate (on which the centre of the disc rests) and a circular hole in the cylindrically-shaped plate, as shown in Fig. 24.8; the air escapes at the outer edge of the disc, but provides a cushion on which the disc rests. The high velocity of the outer edge of the discs accelerates the air, thus creating a region of low pressure, and as a result the disc is pressed by atmospheric pressure towards the cylindrically-shaped plate, and therefore takes up a cylindrical profile. This profile gives the disc stability, especially along the line of the crest of the cylinder, and it is along this line that the stylus travels.

The shape of the stylus can be seen from Fig. 24.7, which shows its appearance from its direction of travel, and from Fig. 24.9, which shows its appearance from the side. The stylus itself is a diamond and it is attached to a pressure-sensitive piezo-electric ceramic transducer. As a point on the disc travels under the diamond it is pressed downwards until it reaches the trailing edge of the diamond: if this point is at a hill on the hill-and-dale recording, the change in pressure on the trailing edge of the diamond will be greater than if the point is on a dale; it is these changes in pressure which cause the piezo-electric ceramic transducer to produce a voltage from which the television signal can be produced.

With a disc diameter of 210 mm (8.3 in.) the recording area is between an outer diameter of 205 mm and an inner diameter of 97.5 mm. at 140 grooves/mm this provides 7820 grooves, or just over 5 minutes playing time.

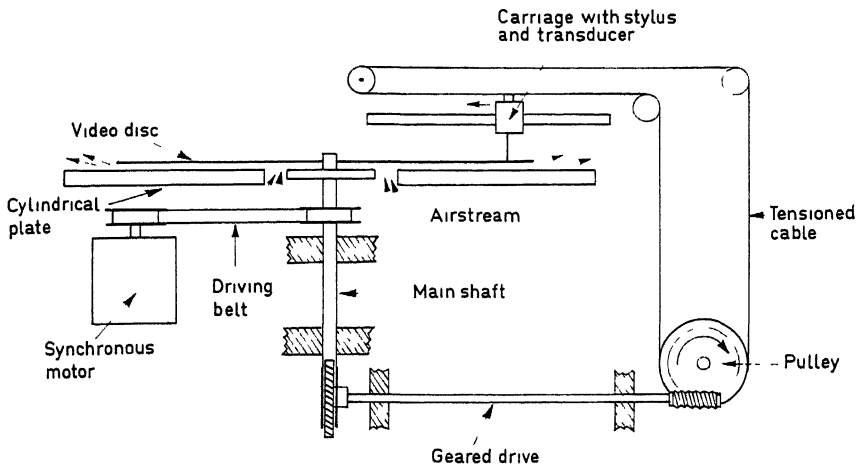


Fig 24.8 Diagrammatic representation of the Teldec player

For longer programmes larger diameter discs, or automatic disc changers can be used

Because it is difficult over the entire length of the groove to maintain disc thickness and groove depth to the very tight tolerances necessary for amplitude modulation, a system of frequency modulation is used, the amplitude being kept constant at about  $\pm 0.5 \mu\text{m}$ . The carrier frequency is such that peak white corresponds to a frequency of 3.75 MHz and sync level to 2.75 MHz. The 2.75 MHz frequency on the outer groove corresponds to a spatial wavelength along the groove of  $5.86 \mu\text{m}$ , and the 3.75 MHz frequency on the inner groove to  $2.05 \mu\text{m}$  along the groove. The video band-width of the system is about 3 MHz.

The stylus is assisted in its traverse from the outer turn to the inner turn of the track as it travels down the spiral (which, incidentally, is about 3.5 km or 2 miles long) by a pulley system driven off the main shaft as shown in Fig 24.8. If the stylus is held stationary, it can jump from one groove to the next quite smoothly and thus a still picture can be displayed. It is also possible to allow the head to follow the spiral for a few seconds and then return rapidly to its initial position, thus enabling a particular sequence to be continually repeated, as may be desirable in an educational or training programme.

The colour coding of the signals is a modification of the *Tripal* system (Bruch, 1967, Bruch, 1972). Instead of using one delay line, as in the PAL system, two delay lines are provided. The red, green, and blue signals are then recorded sequentially, and recovered simultaneously by using the delay lines to provide delays corresponding to two line-scans, one line-scan, and zero

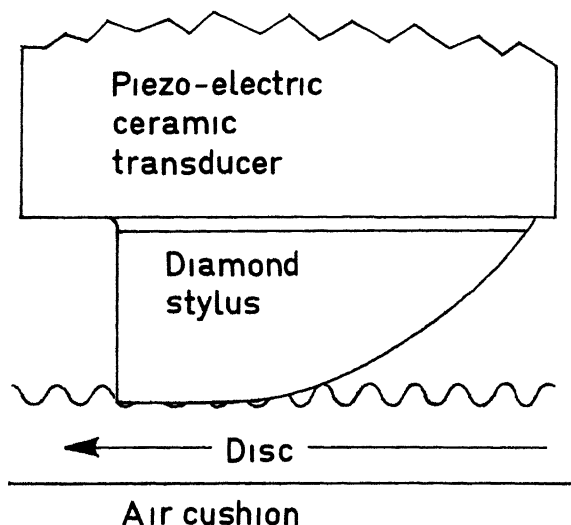


Fig 24.9 Side-view of the stylus and disc in the Teldec system

In this simple form, the system would provide full-band-width in each colour, but at the sacrifice of time-resolution. The system, however, is further elaborated, so as to confine the loss of time-resolution to changes in course-detail colour.

A signal  $M$  is derived, consisting of equal shares of the colour signals,  $R$ ,  $G$ ,  $B$  (For simplicity, gamma correction is ignored in this discussion.) Colour-difference signals  $R-M$ ,  $G-M$ , and  $B-M$ , are then derived and passed through a low-pass filter of band-width 0.5 MHz to obtain signals  $R_L-M_L$ ,  $G_L-M_L$ , and  $B_L-M_L$ . These signals are then added to the signal  $M$  to obtain.

$$\begin{aligned} M + R_L - M_L \\ M + G_L - M_L \\ M + B_L - M_L \end{aligned}$$

and these signals are recorded sequentially on successive lines. These signals are equivalent to.

$$\begin{aligned} M_H + R_L \\ M_H + G_L \\ M_H + B_L \end{aligned}$$

where  $M_H$  are the high-frequency components of  $M$ , and  $R_L$ ,  $G_L$ ,  $B_L$  are the low-frequency components of  $R$ ,  $G$ , and  $B$ . When the disc is played, a low-pass filter separates  $R_L$ ,  $G_L$ , and  $B_L$  from  $M_H$ , and passes them through the delay lines so that all three are available simultaneously; they are then matrixed to obtain the usual chrominance signals  $R_L-Y_L$  and  $B_L-Y_L$ , and a signal  $M_L$ .

consisting of equal shares of  $R_L$ ,  $G_L$ , and  $B_L$ . The signal  $M_L$  is then added to  $M_H$  to reconstitute  $M$ . The receiver then recovers  $G_L - Y_L$  from  $R_L - Y_L$  and  $B_L - Y_L$  in the usual way (see Section 19.9), and then adds  $M$  to all three colour-difference signals to obtain  $R_L + E + M_H$ ,  $G_L + E + M_H$ , and  $B_L + E + M_H$ , where  $E = M_L - Y_L$  and represents a residual error for whites, greys and blacks  $R = G = B = M = Y$ , and hence  $M_L - Y_L$  is zero,  $M_L - Y_L$  will also be small for the prevalent desaturated colours.

With this arrangement of recording and replaying, there is no loss of band-width in the  $M$  signal at any frequency. For whites, greys and blacks, since  $R = G = B = M$ , it follows that  $R_L - M_L$ ,  $G_L - M_L$ , and  $B_L - M_L$ , are all zero, and hence the signals are the same on every line and there is no loss of time discrimination. For colours, the low frequencies (coarse picture detail) will suffer a progressive loss of time resolution as the saturation increases because of the sequential nature of the  $R_L - M_L$ ,  $G_L - M_L$ , and  $B_L - M_L$ , signals, but the high frequencies (fine picture detail) do not lose any time resolution, and the loss of colour resolution is mitigated by the insensitivity of the eye to colour differences at high frequencies at constant luminance (see Section 19.8). The system has been found to give very acceptable colour reproduction.

#### 24.10 Discs using needles in grooves

Developments of the more conventional type of disc, in which a 'needle' runs in a groove, have resulted in the R.C.A. Corporation of the U.S.A. achieving a playing time of about 20 minutes per side.

#### 24.11 Discs using lasers

The extremely small diameter which it is possible to achieve with laser beams makes them attractive as a means of reading out video information recorded on discs. In the system developed by Philips in Holland, the recording consists of microscopic pits in a spiral track, the distance between pits providing a system of frequency-modulation which is detected by their reflections of light from a laser beam. Playing times of about 30 minutes per side have been achieved. The disc is made from the same material as is used for normal long-playing audio-discs, and the use of a low-powered laser light source instead of a stylus eliminates wear of the disc; a photo-diode is used as the detector (*Journal of the Society of Motion Picture and Television Engineers*, 1973). A similar system has been described by M.C.A. Inc. of California (*Electronics*, 1973).

In the Philips system, which is known as VLP (Video Long Play), frequency-modulation is used for the luminance signal, which has a band-width of about 4.75 MHz, and amplitude-modulation for the chrominance and sound signals, whose band-widths are about 1 and 0.25 MHz respectively. The luminance signal occupies the highest band of frequencies used, and the sound

signal the lowest, but there is no band-sharing amongst the three signals (Kramer and Compaan, 1974).

A master disc is recoded by using the signals to modulate the intensity of a laser beam that is focused on to a photographic plate, and this is rotated to form a spiral track. The amplitude of the signals is limited to about a third of the normal maximum and this results in a signal consisting of pulses, whose frequency carry the luminance information, and whose variation in length carry the chrominance information. The photographic record of these pulses is then etched, as a series of pits, in the master disc. From this, a nickel pressing-mould is made for the production of the replicas. The disc is rotated at 1500 or 1800 revolutions per minute, to give one complete television picture (two fields) per revolution for 50 Hz or 60 Hz operation, respectively. The length of the pits varies from about 0.6 to about 4  $\mu\text{m}$ , their width is about 0.7  $\mu\text{m}$  and their depth about 1  $\mu\text{m}$ .

To reproduce pictures from the disc, another laser is focussed on the spiral track in the replica, and the light reflected by the disc is modulated by the pits diffracting the light away from the photo-diode detector.

In order to obtain playing times of 30 minutes or so on a single disc, the spiral track has a separation of only 2  $\mu\text{m}$  between adjacent turns, and hence very accurate focussing of the laser beam on the track is required. This is achieved in the vertical direction by a servo-operated movement of the microscope objective used to focus the beam, in the radial direction a servo-operated mirror adjusts the position of a beam to equalize the signals from two additional spots of light that are displaced, one very slightly towards, and the other very slightly away from, the centre of the disc.

## 24.12 The duplication of programmes for video-cassettes

When programmes are required in large numbers, for widespread distribution at low cost, it is important to be able to produce the copies at speeds considerably higher than those corresponding to playing the programmes at their normal speed.

Rapid copying of magnetic-tape recordings has presented considerable technical problems, because if a tape is run through a tape-recorder faster than its proper speed severe loss of performance is caused by the large changes in signal frequencies. Two methods of high-speed contact-printing of magnetic tape have therefore been developed. In the first, the two tapes are run together past a suitable magnetic field, and in this way speeds of about 150 in/sec (3.8 m/sec) have been achieved. In the second method, the two tapes are heated at the point where they are in contact, and, by using special tapes, printing speeds of about 60 in/sec (1.5 m/sec) have been achieved.

With Super 8 film, reasonably rapid methods of printing already exist in the motion-picture trade, and advantage is also sometimes taken of the possibility of printing four copies of Super 8 film side-by-side on 35 mm film.



In the EVR system the copies can be made at 200 feet (60 m) per minute, and are normally made four at a time on 35 mm film

The holographic and disc systems have been deliberately conceived with very rapid production of copies in mind the disc systems have an important advantage in this respect in that the whole disc is made at the same time, so that the material does not have to be run through a copying station sequentially, as is the case with all the other systems

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PART FOUR  
COLOUR PRINTING



## CHAPTER 25

# Photomechanical Principles

1 Introduction – 2 Letterpress – 3 Lithography – 4 Gravure – 5 Superimposed dye images – 6 Superimposed dot images – 7 Colorimetric colour reproduction with dot images – 8 Colour correction by masking – 9. Contact screens – 10 Autoscreeen film

### 25.1 Introduction

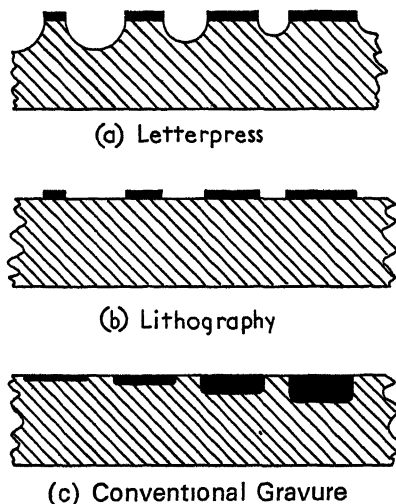
IF a large number of copies of a colour reproduction are required, the cheapest method is usually to transfer colorants from some surface containing the image to a less expensive surface such as mordanted cloth, paper, or gelatin-coated film base, the image-bearing surface then being re-coloured for subsequent transfers. Thus Technicolor films (see Sections 12.2 and 12.11), were printed by successively transferring cyan, magenta, and yellow dye images from matrices consisting of gelatin relief-images to suitably prepared gelatin-coated film base. In the textile industries, except when the pattern is woven into the fabric, coloured designs are printed on to the material by rollers embossed with the required design and suitably loaded with dye, or by sublimating dyes from printed paper, or by using stencils as in the silk screen process. And it is the role of the printing industry to provide inexpensive multiple copies of colour reproductions for inclusion in magazines, books, posters, wrappers and the like.

The main methods adopted for colour reproduction by the printing trade have been developed from those used for many years in ordinary monochrome printing, known as *letterpress*, *lithography*, and *gravure*. It is helpful to consider the characteristics of these three methods in monochrome printing before going on to a consideration of their application to colour reproduction.

### 25.2 Letterpress

Letterpress, as its name implies, is the method generally adopted for the reproduction of *letters*, and most (though not all) newspapers, books, and many magazines are letterpress productions. The method originated in the hand engraving of wooden blocks so that the areas to be printed light were

gouged out of the wood, while those to be printed dark were left untouched. Running an inky roller over such a surface resulted in the untouched parts being inked and the gouged out parts not being inked, as shown in Fig 25 1(a). By pressing the paper into contact with a block inked in this way, the required pattern of ink was obtained on the paper. Movable type, whereby letters are carved on small blocks which can be arranged and rearranged to form different matter, was invented independently in China in the tenth century and by Gutenberg in Germany in the middle of the fifteenth century, and the letterpress system, in its literal sense, was born.



*Fig 25 1* Diagrammatic representation of the difference between letterpress, lithographic, and gravure methods of printing. Cross-sections of the three types of printing surface after inking are shown.

It is clear that the letterpress system tends to be an all or nothing affair. An area is either inked or not inked, and hence either black (assuming black ink is being used) or white. Thus only two colours can be produced by this system, that of the ink and that of the support. For the printing of letters this is ideal, and results in the well-known clarity of letterpress reading matter. But for printing black-and-white photographs it is necessary to reproduce not only black and white, but also all the tones of grey in between. The way in which this has been done in the letterpress system is very ingenious. The same physiological property of the eye is utilized as in the mosaic processes of additive colour photography. As we have seen, in these processes, the fairly sharply defined limit below which the eye ceases to resolve fine detail results



in the individual red, green, and blue areas blending into all the intermediate colours

The letterpress method of reproducing greys is to print them as mosaics of black and white dots which the eye blends into greys. The formation of the dots is achieved by photographing the original through a *screen* which is placed a short distance in front of the photographic negative plate or film being used. The screen consists of two glass plates, on which have been ruled very fine opaque lines, cemented together with the lines at right angles to one another, leaving square interstices as shown in the upper part of Fig. 25.2. These interstices can be thought of as being rough pinhole 'lenses' forming out-of-focus 'images' of the camera lens on the plate. An extremely high contrast film is used so that after development the image consists almost entirely of black dots and white spaces. Moreover, the pinhole images of the camera lens in areas light in the original, because they are bright, will produce larger areas of developable latent image than those in areas dark in the original. Thus, in areas light in the original, large black dots will be produced after development, but in areas dark in the original only small black dots will be formed. Hence the appearance of a negative, when highly magnified, is similar to that shown in Fig. 25.4. In areas very light in the original the black dots are so large as to overlap and leave the 'white-dot' pattern shown. This type of image structure is often referred to as *half-tone*, and the screens from which they are made as *crossline* or *half-tone screens*. Cameras in which screens are used are referred to as *process cameras*.

By various photomechanical processes which need not concern us here, screen-negatives are printed on to copper or zinc plates which are then treated so that the black areas of the dot-negatives result in copper being etched away, while the white areas leave it untouched. It is clear that upon inking such a copper plate a positive dot image (as shown in Fig. 25.5) is obtained which can be printed on to paper. If the dot pattern is sufficiently fine it will blend to form grey tones similar to those in the original photograph. From the point of view of successful blending into grey the finer the dot pattern the better. The fineness of the dot pattern is set by that of the screen and can be made as fine as 300 lines per inch (120 lines per cm). Unfortunately, however, dot patterns of this fineness can only be printed successfully on very smooth high quality paper, and 133 lines per inch (53 lines per cm) are generally used for magazine work, while for newspaper work 65 or 85 lines per inch (26 or 34 lines per cm) may be used, which is why the dot structure of newspaper photographs is somewhat obtrusive. Incidentally, the abrupt limit of resolution of the eye is well illustrated by moving gradually further and further away from a newspaper photograph: its dot structure will be found to vanish quite suddenly. If at this distance the photograph is rotated through 45 degrees it will be found that the dot structure at once reappears, this is because the screen patterns in black-and-white dot reproductions are always arranged at 45° (as shown in Fig. 25.2) and not vertically-and-horizontally, and the eye is less



able to resolve fine detail at  $45^\circ$  (probably because the retina codes vertical and horizontal information preferentially before transmitting it to the brain)

It will be realized that the method of forming grey tones by the letterpress method is sufficiently complicated to induce distortions in the tone reproduction. Thus some greys will be too dark and others too light. Much of the skill in successful letterpress reproduction lies in the careful choice of lens aperture, distance from screen to photographic material, and development, in making the screen-negative. In spite of every care at these and subsequent stages, however, hand-correction of important areas of the picture may be required

### 25.3 Lithography

In lithography greys are again reproduced by means of physiological blending of dots of different sizes, but the printing plate is not etched as in the letterpress system but is quite flat as shown in Fig. 25.1(b). The early stages of the process are the same as in the letterpress method in that a screen-negative is produced. The screen-negative is then printed on to a plate in such a way that a greasy ink can be deposited in the interstices but not in the dot areas (Alternatively, a screen-positive can be used with a plate such that a greasy ink is deposited only in the dot areas). The method of keeping the greasy ink out of the interstices is generally to make them highly water-accepting and then to wet the surface immediately prior to inking. The printing cycle then consists of wetting, inking, printing, wetting, inking, printing, etc. It is customary to print from cylinders rather than flat plates, and the ink image is often transferred from the cylinder to a rubber-covered roller, which then prints it on to the paper, a technique known as *offset printing*.

### 25.4 Gravure

In contrast to the letterpress and lithography methods, the gravure method (in its conventional form) does not produce greys by means of varying the relative sizes of black dots and white interstices. The printing plate has hollows or *cells* filled with ink, while raised portions are left clear (Fig. 25.1(c)). Light or dark tones are then printed by transferring small or large quantities of ink from shallow or deep hollows respectively. At first sight, in such a system, there would seem to be no need for any screen pattern, there being no apparent need to break the image into dots. But it is essential in the Gravure method that the unetched areas be absolutely free from ink, and this can only be achieved by wiping them clean after the plate as a whole has been inked. But in the wiping operation, large etched areas would tend to be wiped clear of ink also. To avoid this, a very fine screen, usually 175 lines per inch (70 lines per cm), and with interstices three times as wide as the lines, is generally used in making the plate in order to provide a fine honey-comb of unetched walls in the large etched areas. The purpose of this screen is thus quite different from those used

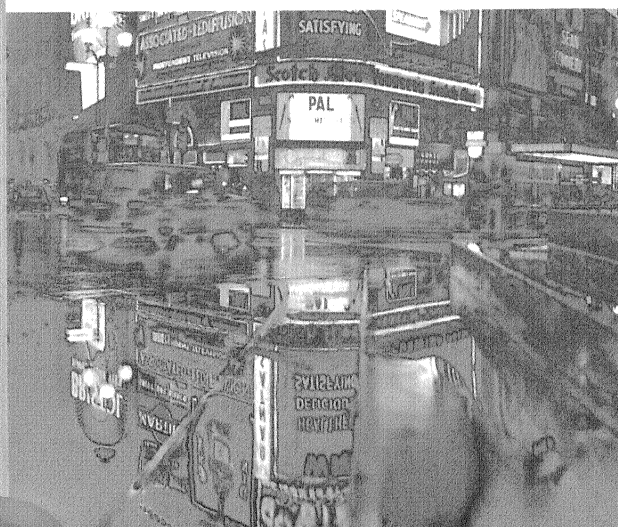
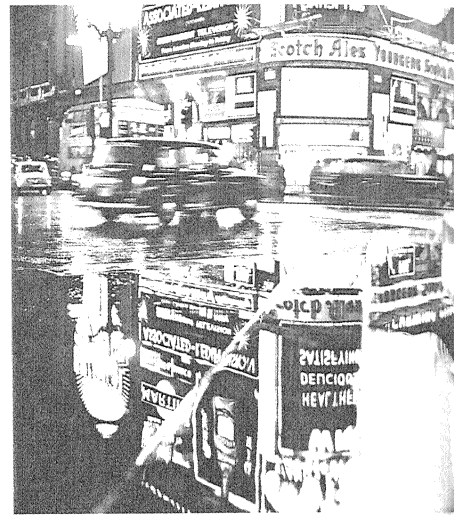




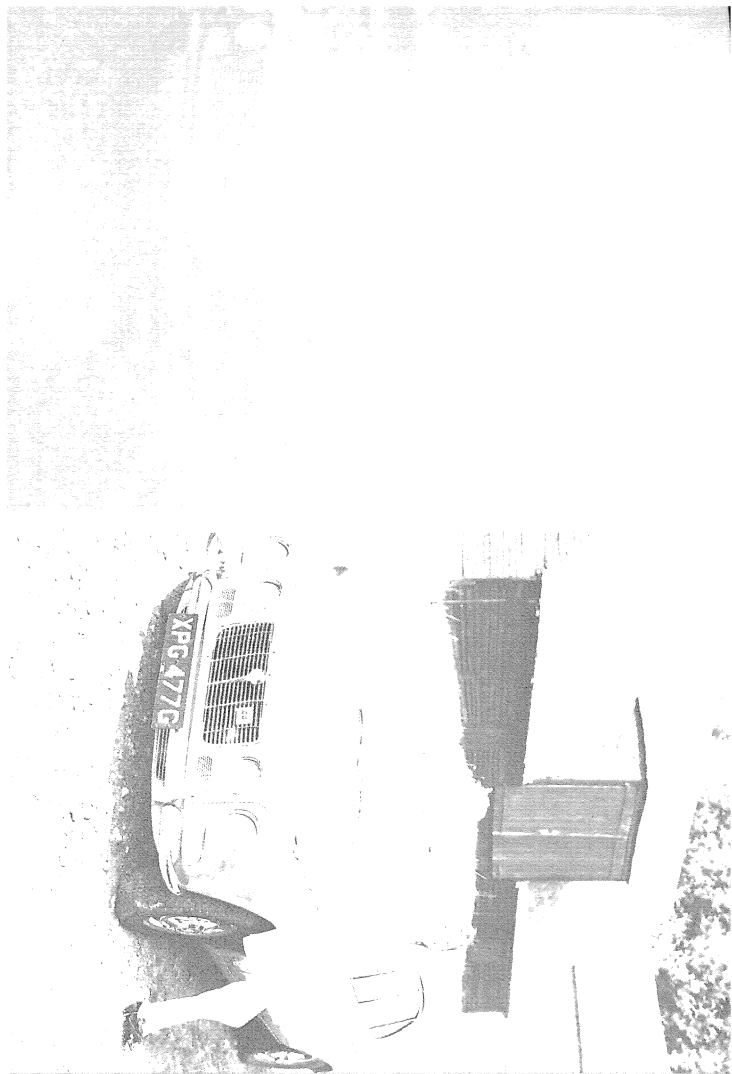


*Plate 25*

Binocular vision is particularly valuable in providing three-dimensional perception of objects nearer than about a metre: at greater distances, perception of solidity and depth is achieved mainly by clues provided by size, perspective, and lighting effects, as in the apparent shape of the boat in this example. Because most pictures are of objects more than a metre from the camera, stereoscopic reproductions using two cameras, and the viewing of two pictures simultaneously by the left and right eyes, has been little used (see Section 5.9). Reproduced from a  $2\frac{1}{4}$  inch square *Ektachrome* transparency on a Crosfield *Magnascan* scanner.









*Plate 24*

The reproduction of faces in sunlight can be improved by providing extra lighting from flash-bulbs, supplementary lights, or reflectors (see Section 13.9). In this case a blue flash bulb was used. Similar effects may be achieved by choosing a location with a light foreground. Reproduced from a  $2\frac{1}{4}$  inch square *Ektachrome* transparency on a Crosfield *Magnascan* scanner.

in the letterpress and lithographic methods where the object is to form dots of different sizes, in conventional gravure the 'dots' are all the same size, and remain square at all densities. In colour gravure there are practical difficulties in controlling the colour in the shallow hollows, and processes have been devised to try to overcome this by making the shallower hollows smaller, somewhat like the letterpress half-tone, but of course with the dots sunk into the surface instead of raised above it.

The gravure method is well suited to paper of only medium smoothness, because there is no need for the 175-line screen to be sharply reproduced, since it has no image-producing function. For this, and other reasons, gravure is widely used for printing fairly inexpensive weekly magazines, where good quality paper is precluded by its expense, but where the more costly gravure etched printing cylinders are justified by the large circulation of the periodical. The use of gravure for newspaper work is precluded by the difficulty of making changes to the printing cylinders once they have been etched.

### 25.5 Superimposed dye images

We have seen that in colour photography, the subtractive methods employ three superimposed dye images, of cyan, magenta, and yellow colours. In Chapter 18 we considered the microscopic nature of these images. The black-and-white photographic images from which all colour photographs are ultimately derived are made up of minute crystals, or *grains* as they are usually called, of finely divided metallic silver. In some transfer processes, such as Technicolor and the Kodak Dye Transfer process, the dye diffuses somewhat and the granular structure of the original silver image (from which the dye image has been obtained) may be almost entirely blurred over. In such cases the process is a truly subtractive one. From the point of view of picture sharpness, however, such dye diffusion is undesirable, and most subtractive processes result in the three dyes being deposited in granular form, either closely following the structure of the parent silver image, as in the case of Kodachrome, for instance, or modifying it slightly by means of a superimposed coupler structure as in the case of Ektachrome and Kodacolor, for instance, as shown in Figs 12.4, 12.5, and 12.6.

These discontinuities in photographic dye images are generally of so fine a pattern that to the naked eye they are quite invisible, and indeed for this reason some subtractive processes have carried a reputation of being 'grain-less'. A powerful microscope, however, soon reveals that the image has a random structure, as was also the case with the random mosaic additive processes (although their structure was about ten times as coarse).

### 25.6 Superimposed dot images

It has been seen in the previous section that most subtractive photographic images consist of superimposed granular dye patterns. Their success encourages



the hope that, in printing, successful colour reproduction can be achieved simply by printing three dot images one on top of the other. In fact, trichromatic colour reproductions depending on this principle were made by Jakob Christoffel LeBlon as long ago as the early 1700s. The three dot images would have to be made from red, green, and blue separation negatives and printed in cyan, magenta, and yellow inks. This, of course, is widely practised, although, as mentioned in Section 4 2, the colours are often termed blue, red, and yellow in the printing trade. Very frequently a black dot image is also printed, partly to make up for certain deficiencies in the colours of some printing inks which make a good black difficult to attain, and partly for various other reasons which include facilitating registration, reducing variations of colour balance in blacks, and using the technique of under-colour removal (to be described in Section 28.11) to reduce ink costs. In order to avoid undesirable patterns (*mouré patterns*) caused by superimposed parallel lines of dots of different colours, the dot images are always printed with the lines of dots running at different angles, and a common arrangement is for the black ink to be printed at the least obtrusive angle, that is  $45^\circ$ , for the cyan to be printed at  $30^\circ$  to one side of the black, the magenta at  $30^\circ$  to the other side, and the yellow, being the colour for which the dots are least noticeable, midway between the cyan and magenta, that is vertically, and horizontally, as in Fig. 25 3 (See Plate 22, page 522 )

In conventional gravure work the image is not broken into dots of different sizes, and since the original silver grain structure is generally far too fine to be obtrusive in the final reproduction, the process tends to be truly subtractive rather like the photographic transfer systems. In letterpress and lithographic colour reproduction, however, the result is a cross between a subtractive and an additive mosaic process. For, consider three dot images, cyan, magenta, and yellow, superimposed on one another. A mosaic of eight different colours will be formed: white, where three gaps in the dot images coincide, black, where three dots are superimposed, cyan, magenta, and yellow, where the ink dots are seen against gaps in the other images, and red, where magenta and yellow dots are superimposed, green, where cyan and yellow dots are superimposed, and blue, where magenta and cyan dots are superimposed.

In practice, the distortions in tone rendering and the deficiencies of the inks used in all three processes generally wreak such havoc with the colour reproduction that a great deal of colour correction is usually desirable. Various methods of correcting such errors automatically have been devised and several of these are described in Chapters 27 and 28 (See Plate 23, pages 522, 523 )

### 25.7 Colorimetric colour reproduction with dot images

In 1937 Neugebauer (Neugebauer, 1937) treated the problem of eight-colour mosaics quite generally in the following way. Let  $c$  be the area of paper covered by the cyan dots,  $m$  the area covered by the magenta dots, and  $y$  the area

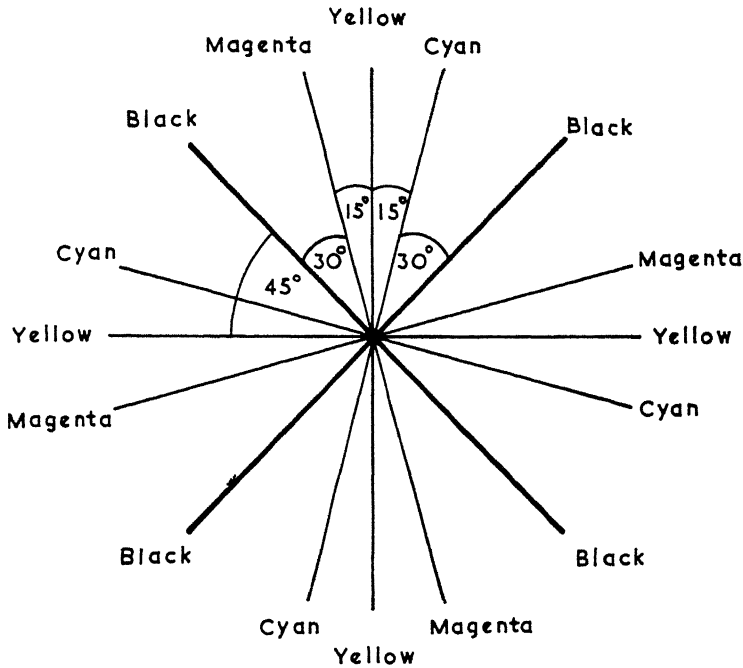
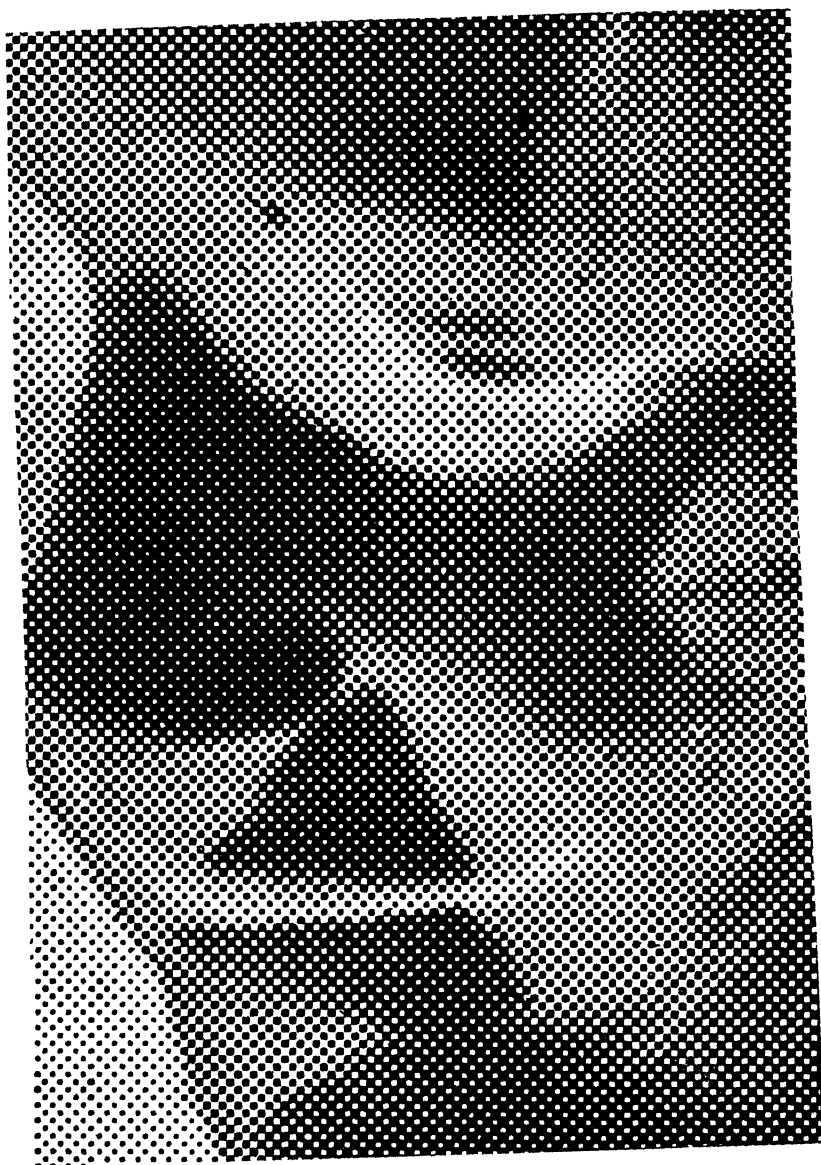


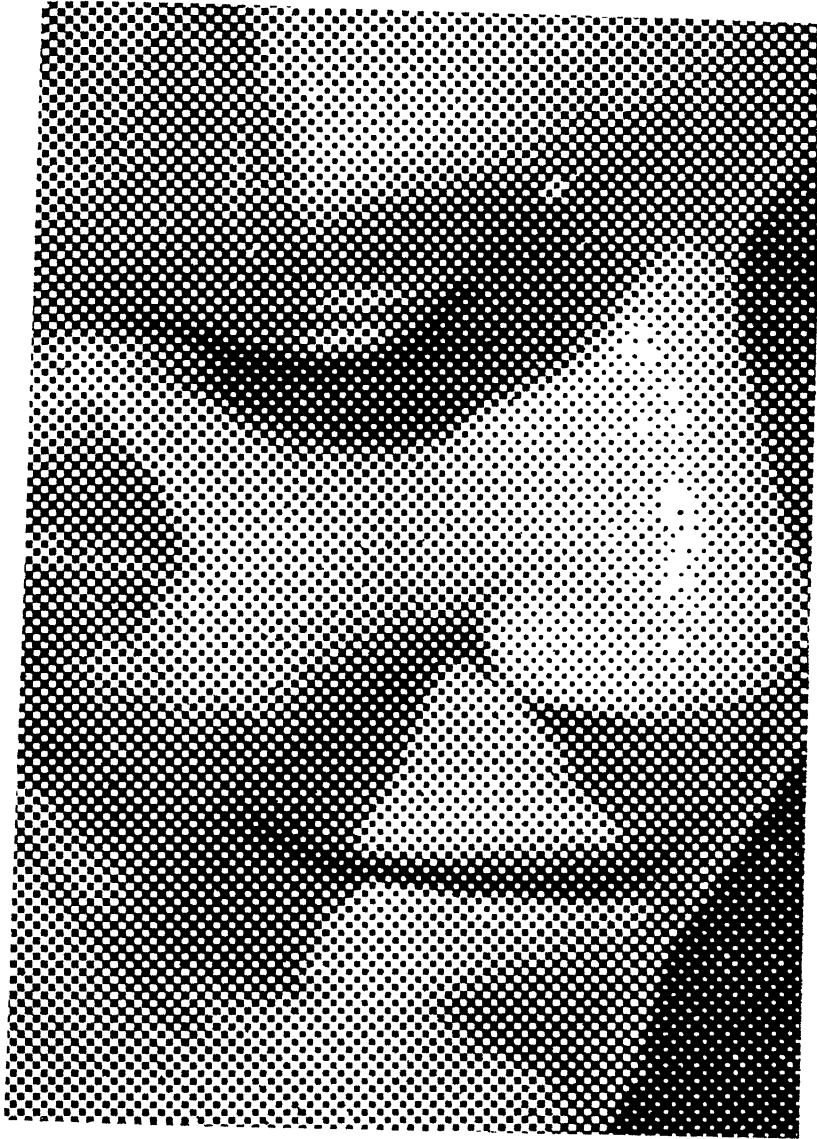
Fig 25.3 The angles at which the screens are usually set in four-colour printing

covered by the yellow dots, per unit area of paper. It follows that the area not covered by cyan is  $1-c$ , that not covered by magenta  $1-m$ , and that not covered by yellow  $1-y$ , per unit area of paper. The probability of any particular point on the paper being covered by a cyan dot is obviously equal to  $c$ , by a magenta dot, equal to  $m$ , and by a yellow dot, equal to  $y$ . Hence the probability of any particular point on the paper being covered by all three colours, is equal to the product  $cm y$ , hence the area covered by all three inks, which of course is the area that is black, is equal to  $cm y$  per unit area of paper. Similarly the probability of any particular point on the paper being not covered by any of the three colours is equal to  $(1-c)(1-m)(1-y)$ ; hence the area that is white is equal to  $(1-c)(1-m)(1-y)$  per unit area of paper. By similar reasoning the areas of each of the eight colours can be evaluated, and the results are as follows, the symbols in brackets preceding each colour name representing the C.I.E. tristimulus values for that colour:

$$\begin{array}{ll}
 (X_1, Y_1, Z_1) \text{ White} & (1-c)(1-m)(1-y) = f_1 \\
 (X_2, Y_2, Z_2) \text{ Cyan} & c(1-m)(1-y) = f_2 \\
 (X_3, Y_3, Z_3) \text{ Magenta} & m(1-c)(1-y) = f_3 \\
 (X_4, Y_4, Z_4) \text{ Yellow} & y(1-c)(1-m) = f_4
 \end{array}$$



*Fig 25.4.* Half-tone negative, highly magnified



*Fig 25 5* Half-tone positive, highly magnified

$(X_5, Y_5, Z_5)$ Red	$my(1-c) = f_5$
$(X_6, Y_6, Z_6)$ Green	$cy(1-m) = f_6$
$(X_7, Y_7, Z_7)$ Blue	$cm(1-y) = f_7$
$(X_8, Y_8, Z_8)$ Black	$cm y = f_8$

Now suppose we have some patch,  $P$ , of colour in our original, the tristimulus values of which were  $X_p, Y_p, Z_p$ . It is clear that colorimetric colour reproduction would result if the reproduction had the same tristimulus values  $X_p, Y_p, Z_p$ . The conditions for this to be so can be set out quite simply as follows:

$$\begin{aligned} f_1 X_1 + f_2 X_2 + f_3 X_3 + f_4 X_4 + f_5 X_5 + f_6 X_6 + f_7 X_7 + f_8 X_8 &= X_p \\ f_1 Y_1 + f_2 Y_2 + f_3 Y_3 + f_4 Y_4 + f_5 Y_5 + f_6 Y_6 + f_7 Y_7 + f_8 Y_8 &= Y_p \\ f_1 Z_1 + f_2 Z_2 + f_3 Z_3 + f_4 Z_4 + f_5 Z_5 + f_6 Z_6 + f_7 Z_7 + f_8 Z_8 &= Z_p \end{aligned}$$

That these must be the conditions follows from the additivity of colour equations (see Section 7.4). For in our patch of superimposed dots we have  $f_1$  units of white, and  $f_2$  units of cyan, which add together thus

$$\begin{aligned} f_1 \text{ units of white} &\equiv f_1 X_1(X) + f_1 Y_1(Y) + f_1 Z_1(Z) \\ f_2 \text{ units of cyan} &\equiv f_2 X_2(X) + f_2 Y_2(Y) + f_2 Z_2(Z) \end{aligned}$$

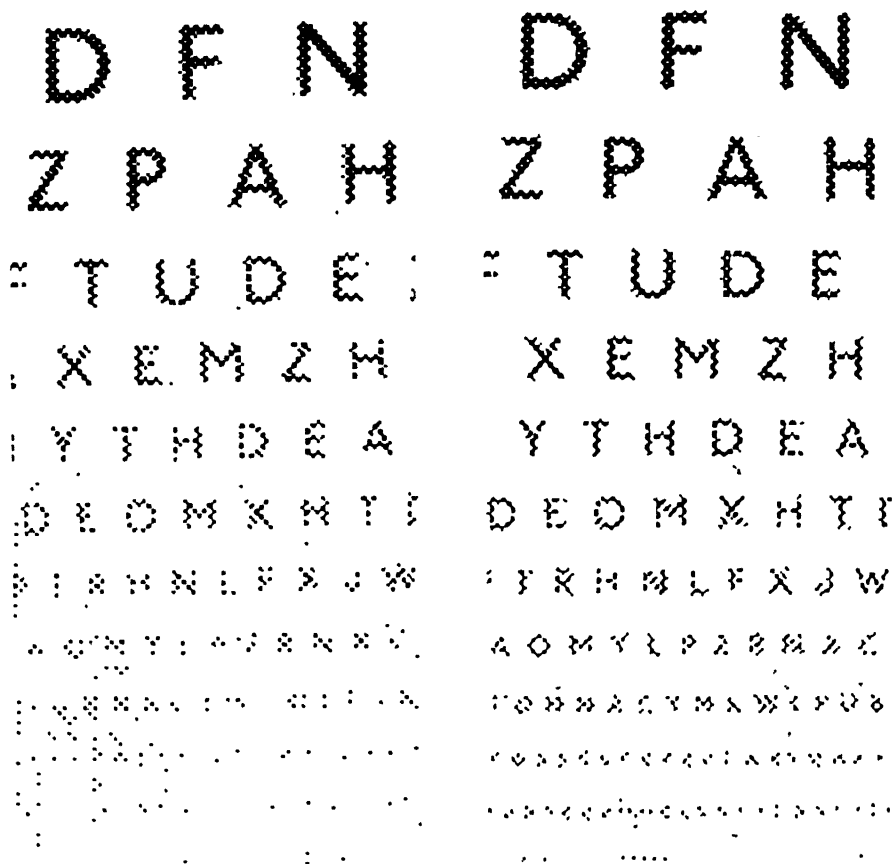
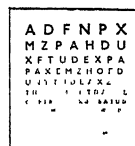
$$\begin{aligned} \text{Hence } f_1 \text{ units of white additively mixed with } f_2 \text{ units of cyan} &\equiv \\ (f_1 X_1 + f_2 X_2)(X) + (f_1 Y_1 + f_2 Y_2)(Y) + (f_1 Z_1 + f_2 Z_2)(Z) \end{aligned}$$

It is clear, therefore, that the additive mixture of all eight colours will have as coefficients of  $(X)$ ,  $(Y)$ , and  $(Z)$  the expressions given in the left hand sides of the set of three equations shown above. If, then, these coefficients are identical to  $X_p, Y_p$ , and  $Z_p$ , colorimetric colour reproduction will have resulted.

But the three equations given above are really equations for  $c, m$ , and  $y$ , and if  $X_1, Y_1, Z_1; X_2, Y_2, Z_2$ , etc. and  $X_p, Y_p, Z_p$  are known they can be solved for  $c, m$ , and  $y$ . These values of  $c, m$ , and  $y$  are, then, the fractional areas of inks which must be printed in order to produce the colour of the original in the patch  $P$ . If therefore the original colours could all be analysed in terms of their tristimulus values  $X, Y$ , and  $Z$ , all the corresponding values of  $c, m$ , and  $y$  calculated, and the printing plates etched so that these amounts of ink were printed at each point of the picture, colorimetric colour reproduction would be achieved. In spite of the obvious complexity of such a procedure, Hardy and Wurzburg (Hardy and Wurzburg, 1948) have invented a method of achieving this, which will be described in Section 28.2.

Of course, some colours in the original may be too saturated to be matched by any mixture of the three inks being used, and in this case one or more of the values of  $c, m$ , and  $y$  will become negative. As it is impossible to print a negative amount of ink on the paper the best that can be done is to print no ink at all at these points, and this can result in errors in hue and saturation. Hardy and Wurzburg have also considered the case of four-colour printing, involving a black ink as well as the cyan, magenta, and yellow inks (Hardy and Wurzburg, 1948).





*Fig. 25.6* The small charts at the top are reproduced by means of a conventional ruled screen (on the left), and a contact screen (on the right) The lower charts are photo-micrographs of parts of the upper charts and show that the contact screen reproduces more fine detail because fine lines are less broken into dots

## 25.8 Colour correction by masking

The Hardy and Wurzburg method is of great interest for both its elegance and its theoretical possibilities, but its practical realization is obviously complicated. Simpler methods of obtaining some improvement in colour reproduction have therefore been sought, and, apart from tedious hand retouching of individual areas on the printing plates, the use of masking, either manually or in scanners, has been the method most widely used. For instance, Pollak, by making a few assumptions concerning the nature of the inks, has solved the Neugebauer equations and derived a system of masking based upon them (Pollak, 1955). So far, however, the methods most widely used have been worked out empirically, and some of them are described in Chapter 27, while Chapter 28 deals with scanners.

Much thought has been given to the validity of applying the continuous tone type of masking theory, dealt with in Chapter 15, to half-tone images. The topics discussed have included the additivity of half-tone densities, and the necessity of using non-linear mask characteristics (Pollak, 1955 and 1956; Yule and Clapper, 1955; Preucil, 1953; Pollak and Hephner, 1956).

## 25.9 Contact screens

An important device is the *contact screen* (Yule, Johnston, and Murray, 1942). In normal practice in the gravure method a screen is printed in contact with the photographic material, but its only function is to prevent large inked areas being wiped clean. But in the letterpress and lithographic methods the half-tone screen is deliberately printed out of contact with the photographic material so that dots of different sizes can be produced.

At a given lens aperture, a screen at a given distance from the photographic material results in a certain distribution of light. If a film exposed under these conditions were developed in an ordinary developer, instead of in a very high contrast developer, and a positive made from the negative thus obtained, an approximate record of the original light distribution would result. If now this 'photographic screen' were placed in contact with a suitable film in a process camera, the ordinary screen could be removed, for the photographic screen gives approximately the same light distribution on the film. The appearance of such a *contact screen* is as shown in the lower half of Fig. 25.2. Unlike ordinary half-tone screens, or the screens used in gravure, the contact screen is 'vignetted' with a range of intermediate densities.

At first sight there may not seem to be any advantages in such a system, but there are in fact several. First, the production of the conventional type of screen, by the traditional ruling methods, is a very costly process. But large numbers of contact screens can be produced from one screen used as a master.

Secondly, the fact that the contact screen is used *in contact* with the photographic film means that fine detail is reproduced more clearly. Thus with the



conventional type of screen, which has to be used *out of contact*, a long fine line, for instance, can only be reproduced as a line of dots, all of which are approximately circular or square in shape. With a contact screen, however, a fine line will be reproduced as a line of dots, each of which is elongated in the direction of the line. The reproduction of the line will therefore be finer and less broken up than with the conventional screen method (Hepher, 1953). This is illustrated in Fig 25.6

Thirdly, by making the contact screen a magenta dye-image instead of a black image a very simple method of controlling contrast is obtained. If such a magenta screen is viewed through a red filter, since magenta dyes absorb little or no red light, the screen pattern becomes virtually invisible. If it is viewed through a blue filter, the blue absorption which all magenta dyes exhibit enables the screen pattern to be seen at a low contrast. If it is viewed through a green filter, the magenta dye being a heavy absorber of green light, the screen pattern is seen at its maximum contrast. If, therefore, the magenta screen is used in conjunction with an orthochromatic film, which is sensitive to both blue and green light, the contrast can be varied by altering the colour of the exposing light from blue to green, and intermediate contrasts can be obtained by using blue-green filters or by giving part of the exposure through a blue filter and part through a green filter. (In practice, since orthochromatic films are insensitive to red light a magenta filter can be used instead of a blue filter, and a yellow instead of a green, magenta and yellow filters are in fact preferable because they are generally more efficient transmitters of the required light.)

Paradoxical as it seems, when this system is adopted, it is the exposure to green light which gives low contrast, and that to blue light which gives high contrast. The reason for this can best be understood by referring to Fig 25.7. In this figure the density of the screen along part of a line of dots is plotted for green light in the upper diagram and for blue light in the lower diagram. Two exposure levels  $E_1$  and  $E_2$  are indicated on both diagrams, together with the dot-sizes  $d_1$  and  $d_2$  which result from them in both cases. It is clear from the figure that it is the lower contrast screen (obtained by exposure to blue light) which results in the larger difference  $d_2 - d_1$  between the dot-sizes produced by the given exposure difference  $E_1 - E_2$ . Hence the blue light exposure results in a higher half-tone contrast than the green light exposure. This very simple means of controlling the contrast of half-tone images is obviously a very valuable tool in the hands of the printer, and properly handled can result in considerable improvement in quality.

In spite of the advantage of easy control of contrast offered by magenta contact screens, grey contact screens are widely used, the contrast then being controlled by *flashing* (giving part of the exposure without the original, thus effectively reducing the contrast range of originals). When it is required to carry out colour separation by *direct-screening* of coloured originals (see Section 27.5) magenta screens cannot be used, and grey screens are used with high contrast panchromatic films.

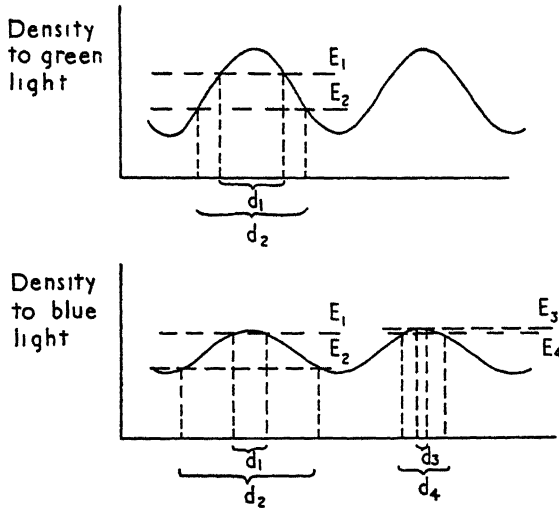


Fig. 25.7 Variation of contrast using magenta contact screen. *Above* exposure to green light giving a high contrast screen and a low contrast image. *Below* exposure to blue light giving a low contrast screen and a high contrast image.

The fourth advantage of the contact screen is that, when it is used, highlights tend to be reproduced at a somewhat higher gamma and therefore gain in clarity and brilliance. This is because, in the portions of the screen which are responsible for highlight rendering, the modulating density pattern passes through a maximum and is therefore of very low contrast, resulting as before in contrasty reproduction. This is illustrated in Fig. 25.7 by the two highlight exposure levels  $E_3$  and  $E_4$ , which although very similar result in a large difference  $d_4 - d_3$  in dot-size.

The fifth advantage of contact screens is that, when no change in image-size is required, they can be used in vacuum contact-printing frames. They can also be used on the easels of enlargers.

### 25.10 Autoscreen film

Another interesting device is the autoscreen film (Yule and Maurer, 1954). In this material the photographic sensitivity is not constant over its area, but varies in the same pattern as that of the light distribution from a half-tone screen. It is therefore possible, with this material, to use it in the camera or in a contact frame, without either a conventional or a contact screen, and to obtain a half-tone instead of a continuous-tone image. The Kodolith

Autoscreen Ortho Film, for example, thus enables half-tone images to be obtained without the need for the skill necessary for the successful manipulation of half-tone or contact screens (Maurer, 1956)

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## Preparing the Copy and Checking the Results

1 Introduction – 2. Duplicating and converting originals – 3 Duplicating transparencies – 4 Converting reflection prints – 5 Working from colour negatives – 6 Facsimile transmission – 7. A practical system of transparency duplication – 8 Comparing transparencies – 9 Comparing reflection prints and transparencies – 10 Colour proofing

### 26.1 Introduction

**I**N the publishing industry, it is common for editorial departments to select for reproduction 'originals' from many sources. Sometimes art work, which really is 'original', will be used, but very often colour transparencies, negatives, or reflection prints, will be used, and, although these are themselves reproductions, the term 'original' is generally also used to cover all such pictorial matter which the printer has to copy. These originals, in addition to varying in form, usually vary in several other respects. Thus there is often no uniformity of size, either of the originals, or of their reproductions, so that many different degrees of magnification have to be used. Some originals may require to be reproduced only in part, and therefore require to be cropped along one or more edges or sometimes to a complicated pattern if a composite of several original pictures is required (as is often the case for advertising work). If the originals are colour transparencies or negatives they often require correction to bring their density level, density range, and colour balance, into line with one another, or with some standard required by the reproduction system; reflection copy may also require some adjustments in these respects but is usually less variable.

Uniform results from this wide range of original input can be achieved by making the necessary adjustments at the stages where the separation negatives are made; as will be described in the next two chapters, masking and adjustments on scanners can provide plenty of scope for making the necessary changes. This procedure is widely used, especially where only a single original is printed.

on a page. But, if several originals are to be printed on the same page, different manipulation of the separations for each original may be a costly and time-consuming procedure.

## **26.2 Duplicating and converting originals**

A technique widely used when several different originals have all to be printed on the same page is to duplicate or convert each original so as to produce corrected transparencies of the required size. These duplicate transparencies are then mounted in their correct positions for page layout, and then separation negatives made for the complete page, either by a suitable masking procedure (see Chapter 27) or by means of a scanner (see Chapter 28).

The main advantage of the above procedure is that the page layout of the duplicate transparencies provides an opportunity to check the quality of the page as a whole at an early stage.

When composite layouts are required involving adjoining transparencies, the individual pieces of film can be cemented along their edges to form a butt-joint, or the film base can be dissolved and removed from the images and the parts of the images required cemented on to a fresh piece of film base. A smooth composite without any ridges is particularly necessary for use with scanners.

Another advantage of making the separations from duplicate transparencies, is that extra sets of identical duplicates can be made and sent to other printers, this may be desirable in advertising work, for instance, where it may be necessary to reproduce from the same originals in various forms, such as gravure colour-magazines, litho show-cards, and letterpress cartons.

## **26.3 Duplicating transparencies**

If an original transparency is of good photographic quality, then the aim in duplicating it will usually be to match it as closely as possible, apart from any necessary change in size. To do this it is possible either to use a special duplicating film having a gamma of about 1.0, or to use a camera type film of gamma about 1.25 and to use a contrast-reducing mask, together with a highlight mask if necessary (see Sections 15.2 and 26.7). If the transparency is of too high a contrast, this must be corrected, and this can be done by using a contrast-reducing mask with the duplicating film, or by using more masking with the camera film. If the transparency is of too low a contrast, the masking can be reduced (or even omitted) when using the camera film.

Original transparencies that are too light or too dark are corrected for density level by adjusting the exposure when making the duplicate, and adjustments of colour balance are made by inserting colour correcting filters in the enlarger, preferably in the lamp-house rather than over the lens so as not to impair definition.

For some colours, losses of colour saturation, and modifications of hue and lightness, may occur when transparencies are duplicated. Although compensation for these effects can, in principle, be incorporated in the masking or scanning procedures adopted for making the separations, it is desirable for the duplicating step to be capable of reproducing the colour and tone qualities of a good original transparency with as few differences as possible. Modern duplicating and camera films generally have extensive inter-image effects which usefully counteract the effects of the unwanted absorptions of their image-dyes, and, in duplicating films, the spectral sensitivities of the layers can be separated more widely along the wavelength axis than is the case for camera films, and this can provide some further compensation for losses in saturation, camera films can provide similar effects by virtue of their higher gamma. In these ways the inherent deficiencies of subtractive colour reproduction can be largely overcome, and duplicates which match originals remarkably closely can be achieved. There are, however, nearly always some residual differences.

A practical method of transparency duplication is outlined in Section 26.7.

#### **26.4 Converting reflection prints**

If the original is a reflection print, it is usually found that a satisfactory transparency can be made from it using a camera type of film. In this case the original will have a gamma of about 1.0, so that its use with a camera film will give a result having a gamma similar to that obtained when the same film is used with an actual scene. Corrections for density and colour balance will usually be fairly small, but can be made by adjusting the exposure and using colour correcting filters when exposing the film to the print.

#### **26.5 Working from colour negatives**

If the original is a colour negative, there are four different ways in which separations can be made from it. First, they can be made direct from the negative. Secondly, a reflection print made from the negative can be used. Thirdly, a transparency made from the reflection print (as described in the previous section) can be used. Fourthly, a transparency made directly from the negative, using a suitable print film, can be used. Generally speaking, the fewer the photographic stages used, the lower the costs and the better the quality. On this basis the first method would be the best, and the third the worst. A disadvantage of the first method, however, is that it does not provide a positive colour image which can be checked for quality before the separations are made; a positive image could be provided by a television type viewer (see Section 16.3), but this does not enable any necessary retouching to be done.

The main area in which negatives are used for the direct production of separations is in the newspaper industry. In newspapers, black-and-white

pictures are usually reproduced by making half-tone printing surfaces from black-and-white photographic reflection prints it therefore fits the method of working to make the separations for colour reproductions also in the form of black-and-white reflection prints, and considerable use is made of this method, particularly in the U S A (Austin, 1968) In a plant in which this type of system is operated, any transparencies received for reproduction may be converted to negatives by copying them on to a suitable inter-negative film in this way all originals can be handled through the same system

## 26.6 Facsimile transmission

The rapid transmission of photographs from one part of the world to another has long been a practice in the newspaper industry For black-and-white pictures, the usual practice has been to mount a reflection print on a drum, which is rotated on its axis while slowly advancing along its length past a point of light imaged on its surface in this way the whole of the area of the print is scanned in a series of parallel lines Signals proportional to the reflectance of the print at each point are then transmitted, usually over telephone links, to receiving stations each station then reproduces the picture by exposing a suitable sheet of black-and-white photographic paper, wrapped round a similar drum, the exposure being made by controlling the intensity of a suitable lamp forming a point of light on the paper.

The speed with which the scanning operations can be performed is limited by the band-width (see Section 19.2) of the telephone links the lines used in these links may be limited to a band-width of 3 kHz With this band-width, the rates of scanning used are in the region of one line per second, and the spacing of the lines is usually in the range of 100 to 135 lines per inch (40 to 54 lines per cm)

Coloured photographs can be transmitted using exactly the same technique, if they are in the form of sets of three black-and-white separation prints the receiving station then generates a duplicate set of separations from which the printing surfaces can be prepared If masking is to be carried out (see Chapter 27) it may be advantageous to generate the separations at the receiving station on film instead of on paper These arrangements have the advantages that they use existing equipment and techniques, and are well suited to the newspaper industry However, the equipment can be modified to suit other needs for instance, if the original to be transmitted is in the form of a colour transparency or a colour reflection-print it can be scanned first by a spot of red light, then by a green spot and finally by a blue spot, similarly, the receiving apparatus can be arranged to scan a sheet of colour film or paper with first a spot of red light, then green, and then blue, to produce, instead of three separations, a colour picture, which is more useful for origination purposes in television news programmes, for instance

The time taken to transmit three colour separations is typically about

60 minutes, or about 80 minutes if a black separation is also transmitted at one line per second this provides about 1200 lines, or a picture height of about 10 inches (25 cm) at 120 lines per inch (48 lines per cm).

If it is required to transmit separations which incorporate masking (see Chapter 27) and under-colour removal (see Section 28.11), then it is necessary for the red, green, and blue signals to be available simultaneously. This can be achieved by scanning the original (usually a transparency) with white light, and then dividing the light, by means of dichroic beam-splitting mirrors, into red, green, and blue components, as in flying-spot scanners (see Section 23.8). In one such arrangement the scanning is carried out by imaging, on to the original, a raster of about a thousand lines formed on a cathode-ray tube, using special slow-scan circuits operating at a rate of one line per second (Smith, 1973). With this type of equipment, fully-corrected separations can be transmitted, from which printing surfaces can be made directly without any further correction.

### 26.7 A practical system of transparency duplication

As mentioned in Section 26.2, transparency duplication is widely used in preparing copy prior to making separations. In this section we consider practical means of obtaining duplicates of satisfactory quality.

It was pointed out in Chapter 6 that transparencies intended for projection in dark surrounds must result in pictures having gammas of about 1.5 and those intended for viewing in dim surrounds gammas of about 1.25. Camera films are designed to give these results from original scenes, and, if used for duplicating transparencies, they therefore result in excessive gamma, because a true duplicating film should obviously have a gamma of about 1.0. Special duplicating films having gammas of about 1.0 are available (such as Kodak Ektachrome Duplicating Film) and are widely used, but, by using a camera film with a contrast-reducing mask, a system of somewhat greater flexibility is attained. A particular way in which such a system can be operated in practice is now given by way of example (Bethell, 1968).

The sequence of operations can be as follows:

1. A highlight mask is made from the original.
2. The highlight mask is combined with the original and this combination is contact-printed on to a low-contrast masking film.
3. The highlight mask is removed and the original is bound up in register with the contrast-reducing mask made in step 2.
4. The film used for duplicating is put on the base-board of an enlarger and is exposed to the original-plus-mask combination, using colour filters (in the lamp-house) to give the required colour balance.
5. The film is given a post-exposure uniform flash through a suitable colour filter.
6. The film is processed.



7. The duplicate is retouched, as necessary, usually on the film-base side

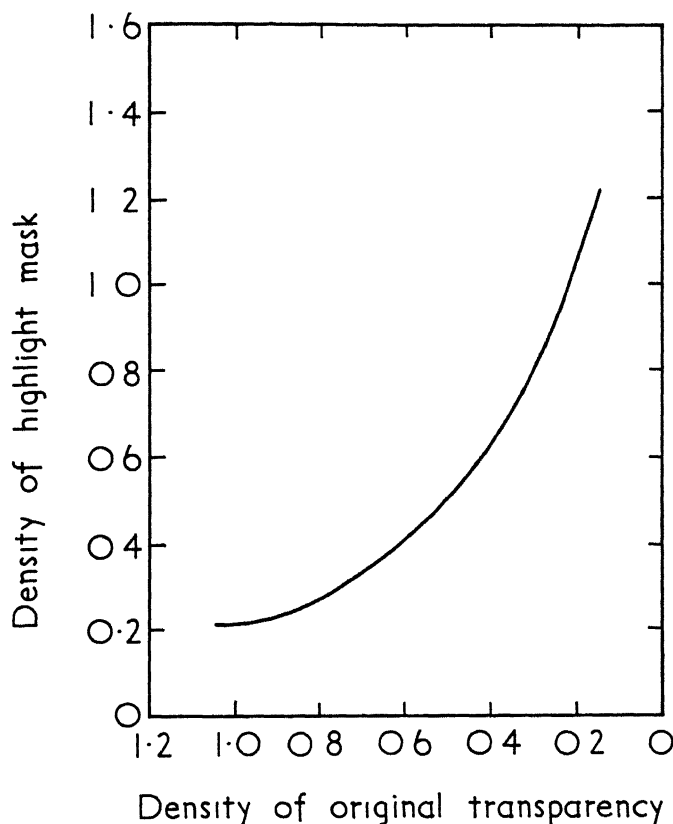
The purpose of the highlight mask (as explained in Section 15.2) is to prevent the contrast-reducing mask from reducing the contrast of highlights in the transparency, which, being usually recorded on the toe of the transparency film, are generally of rather low contrast

It is in fact possible to use a highlight mask in such a way as to result in a duplicate transparency having highlights of higher contrast than those in the original transparency. Thus, if the gamma of the film used for making the highlight mask is greater than 1.0, the original-transparency and highlight-mask combination will render the highlights as a negative image instead of as a positive image: this negative image will then print on to the contrast-reducing mask as a positive, and thus the original-transparency and contrast-reducing-mask combination will render the highlights with greater contrast than is the case for the original transparency on its own, this enhancement of contrast will also occur in the duplicate transparency (unless the highlights are exposed on a low-contrast toe region of the colour film used for duplicating). Enhancement of highlight contrast in duplicates in this way may sometimes be desirable for obtaining the best quality in the final printed result

It is sometimes advantageous to expose the highlight mask through a medium orange filter (such as a Wratten 85B): this results in most highlight masking in reds (and least in blues) and this helps to avoid too much cyan ink being added to light warm colours such as skin tones

In under-exposed, dense, transparencies, highlights are reproduced at densities above those of the low-contrast toe of the of the camera film, and therefore require little or no highlight masking, but in over-exposed, thin, transparencies, highlights are reproduced very much on the toe and therefore require a lot of highlight masking. A convenient way of allowing for this is to give a fixed exposure when making the highlight mask, no matter what the density of the transparency. Thus, dense transparencies will record little or nothing on the highlight mask, whereas thin transparencies will record quite heavily upon it, as required. the type of relationship required between the density in the original transparency and that in the highlight mask is as shown in Fig. 26.1 It is found in practice that some transparencies do not require a highlight mask at all.

The gamma required for the contrast-reducing mask depends on several factors, including the gamma of the film on which the duplicate is being made, and the amount of reduction in contrast required for the particular original transparency in question. A convenient way of operating is to obtain a series of characteristic curves by developing a suitable masking film for a series of times, as shown in Fig. 26.2. For each type or batch of film used for duplicating, one of these curves is selected as optimum (for instance, the curve with the heavy line in Fig. 26.2), and all the masks are then developed for the corresponding time. The type of contrast-reduction required for different original transparencies will be largely a function of their levels of exposure: dense,



*Fig. 26.1* Relationship between density in an original transparency and density in a typical highlight mask used for transparency duplication

under-exposed, originals will require most contrast-reduction for the lighter parts of the picture, thin, over-exposed, originals will require most contrast-reduction for the darker parts of the picture. Once again, this can be allowed for by giving a fixed exposure when making the mask, no matter what the density of the transparency. Thus, if, as shown in Fig. 26.2, that fixed exposure is chosen so that densities on the original above about 2.0 fall towards the toe of the mask-film characteristic then the mask will tend to give less reduction in contrast for dark parts of dense originals: this is desirable because these parts tend to be lacking in contrast because of shouldering of the film used for making the original. On the other hand, the dark parts of thin transparencies will fall

away from the toe of the mask-film and hence receive full contrast-reduction as required

If the contrast-reducing mask is also made through a medium orange filter, such as a Wratten 85B, then warm colours will expose the mask more than cold colours and hence be reproduced relatively darker on the duplicate this is found to be a useful way of preventing the cyan printer from losing modulation in reds, an eventuality which results in objectionable flat red areas in certain types of subject matter. If the subject matter is predominantly blue or green, with no important red areas, then the contrast-reducing mask can be made with white light.

The contrast-reducing mask is normally made slightly unsharp, so as not to reduce the contrast of fine detail and thus improve apparent sharpness

The contrast-reducing mask is bound up in register with the original transparency (the highlight mask having been removed) and inserted in the enlarger to expose the colour film used for making the duplicates.

The post-exposure uniform flash is given to the colour film to reduce shadow gradation in the duplicates, and, although this may adversely affect the appearance of the duplicates, it generally makes it easier to print them. By using colour correcting filters in the light when giving the uniform flash, it is also possible to correct any tendency of the shadows to exhibit a colour bias

Original transparencies on different types or brands of film may need different treatment in order to obtain a standard type of duplicate this presents a practical problem, because it is often impossible to tell by visual inspection of the original transparency what type of film has been used. One source of difficulty is that the cyan dyes used in different types of film often have different absorption in the far red part of the spectrum where the eye has low sensitivity but where colour films tend to have high sensitivity (see Fig 4.3), if this far red light is absorbed by means of a suitable filter (which may have to be of the dichroic interference type in order to get a sharp enough absorbing band) the problem can often be considerably alleviated.

## 26.8 Comparing transparencies

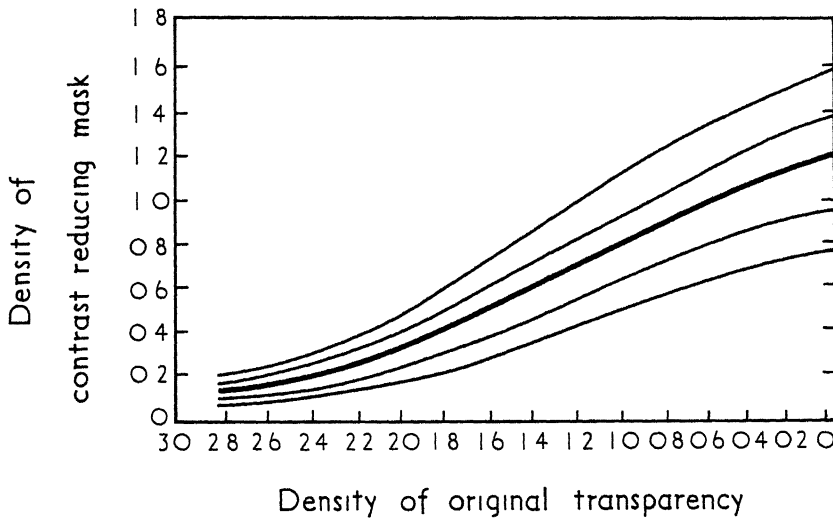
When transparencies have been duplicated, it is, of course, necessary to check them. If the original transparency and its duplicate are composed of the same cyan, magenta, and yellow dyes, and if the aim is for the duplicate to match the original transparency as closely as possible, then a visual check can be made by side-by-side comparison using a uniform area illuminated by any reasonably normal source of white light

If, on the other hand, the duplicate has to deviate from the original, so as to match some standard of density, colour balance, and contrast, represented by transparencies of other subject-matter, then the light source for making the comparison must be chosen with more care; and if transparencies with different cyan, magenta, or yellow dyes are involved, then it is essential to choose the

light source for making the comparison with considerable care, because transparencies which match under one light source might look significantly different under another

There is now general agreement that the light source to be used for the appraisal of colour quality in the printing industry should have the same chromaticity as the C I E daylight illuminant  $D_{50}$  (see Section 8.2), which has a correlated colour temperature of about 5000K (200 mireds); the source may deviate from this chromaticity only within tolerances corresponding to changes in colour temperature of about  $\pm 5$  mireds, and within changes of similar size in the  $u, v$  diagram in other directions (American National Standards Institute, PH 2.32, 1972)

It is, however, also necessary to define the spectral power distribution of the source in some way, and this has been done by adopting that of the C I E daylight illuminant  $D_{50}$  (as given in the table of Spectral Power Distributions in Appendix 3). The tolerances allowable for the spectral power distribution for the source (see Section 10.12) are defined as being such that the C I E General Colour Rendering Index (C I E, 1965) lies between values of 90 and 100, alternatively the tolerances can be defined in the spectral band system as  $\pm 15$



*Fig. 26.2* Relationship between density in an original transparency and density in a typical contrast-reducing mask used for transparency duplication. The different curves are for different development times, one of which (such as that shown by the heavy line) is usually chosen as standard for a particular batch of colour film used for making the duplicates.

per cent deviation for the light in single bands and  $\pm 7\frac{1}{2}$  per cent deviation for the light in contiguous pairs of bands (with  $\pm 30$  per cent for each of the ultra-violet bands) (Crawford, 1963; British Standard 950, Part II, 1967)

## 26.9 Comparing reflection prints and transparencies

If it is necessary to compare a reflection print and a transparency, considerable care must be taken with the viewing conditions. The necessity for this type of comparison arises when the original is in the form of a transparency and the final printed result is on a reflection material, but it also arises when the original is a reflection print or art work, and it is required to check, against it, the quality of a transparency made from it as an intermediate for the production of separations.

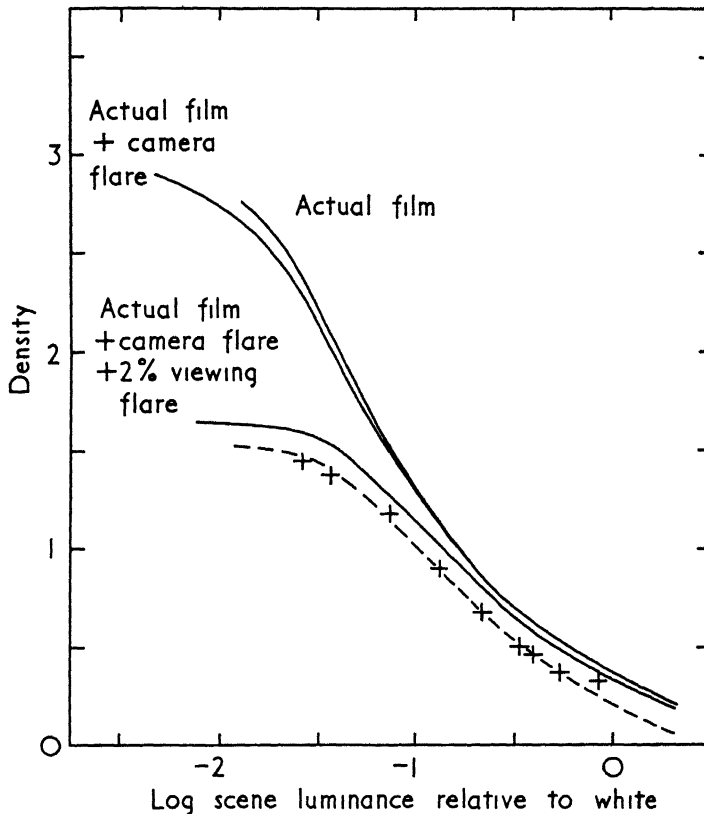
There is now a widely agreed method of making such comparisons, which can be summarized as follows. First, the correlated colour temperature and spectral power distribution of the illumination falling upon both the transparency and the reflection print must be the same. Secondly, the correlated colour temperature of this illumination must be 5000K, and the tolerances for chromaticity and spectral power distribution must be as defined in the previous section. Thirdly, the transparency must be illuminated from behind by diffuse light, and this diffuse light must be present beyond the edge of the transparency at least two inches (51 mm) on at least three sides (except that its area must not exceed four times that of the transparency). Fourthly, the surface luminance of the transparency illuminator must be  $1400 \pm 300$  cd/m<sup>2</sup>. Fifthly, the level of illumination of the print-viewing plane must be  $2200 \pm 470$  lux.

These conditions are designed so that transparencies and reflection prints can appear closely similar to one another. Thus, using the same spectral power distributions makes similar colour rendering possible, and the light levels chosen mean that a perfectly reflecting white corresponds to a transparency density of 0.3. The light present round three sides of the transparency provides enough flare light to reduce the effective gamma of the displayed transparency from 1.25 to about 1.0 as is required to match the gamma of the reflection print. The reduction of effective gamma by flare light in this way can only be approximate, but if a more elaborate viewing situation were provided in which a uniform veiling flare corresponding to 2 per cent of the luminance of the illuminator were provided, then, as can be seen from Fig 26.3, the tone reproduction of the displayed transparency could be made to match that of typical reflection prints very closely (Hunt, 1968); however, this more elaborate approach is not usually followed in practice.

This agreed method of comparing transparencies and reflection prints is widely used, and provides a consistent method of appraising colour work in the printing industry which is essential for obtaining high quality results at reasonable cost. It also enables different groups of people, such as customers,

advertisers, and printers, to use a common framework within which jobs can be appraised, and this also helps re-touchers in their task of modifying the printing surfaces to achieve the required results (Harris, 1973)

When the final copies are being printed, it is necessary for the press-man to check the press sheets against the proofs, and for this purpose an illuminant of higher colour temperature than 5000K is preferred because variations in



*Fig 26.3* The way in which the characteristic curve of a cut-sheet transparency film ('Actual film') is modified by the addition of camera flare (at 0.4 per cent of the luminance of white) and a degree of viewing flare sufficiently great (actually 2 per cent of the zero-density luminance) to reduce the maximum gamma to about 1.0. The dotted line shows the effect of increasing the luminance slightly; the crosses are reproduced from Fig 6.5 and show the densities actually seen by an observer in typical room-viewing conditions when looking at a reflection print. The near coincidence of the crosses and the dotted line shows that under suitable conditions a transparency can be made to resemble a reflection print quite closely.

yellow printing are then more visible. an illuminant of chromaticity similar to  $D_{65}$ , having a correlated colour temperature of about 6500K, is widely used for this purpose (British Standard 950, Part I, 1967), and, as the inks used in the proof and in the press-sheets are normally identical, the change of illuminant does not involve any problems of metamerism in this case.

### 26.10 Colour Proofing

When screened separations have been made, it is useful to be able to produce a full colour reproduction from them, in order to check them before printing surfaces are made and the first results obtained from the press. This can now be done by using special proofing materials, such as Kodak Polytrans Colour Proofing Films.

These films consist of colour-pigmented photopolymer matrices coated on transparent film base. On exposure to blue or ultra-violet light the photopolymer in these films cross-links and hardens so that, if exposed to the screened separations, an image-wise pattern of hardened polymer is obtained. If the film is then mounted on a suitable roller, and rolled under heat and pressure on to a sheet of paper the unhardened polymer transfers to the paper taking the pigment with it. Four different types of film, containing either cyan, magenta, yellow, or black, pigments are available, and, by exposing them from the appropriate separation positives, image-wise transfers can be obtained in each colour. By transferring these images in succession, in register, on to the same sheet of paper, colour proofs are obtained. The transferred pigments are hardened by exposing them to bright light immediately after transfer.

If the inks used on the press are of different colours from the pigments used in the proofing film, then the proof and the final printed page will not look alike; but they should bear a constant relation to one another, so allowance can be made for the differences in assessing the proof.

By making proofs in this way direct from the screened separations, it is possible to detect faults before printing surfaces are made and proofed on the press, thus saving valuable time and effort.

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# Practical Masking in Making Separations

1. Introduction – 2. A two-mask system – 3. A four-mask system – 4. Special colour films for masking – 5. A direct-screening system – 6. Two-stage masking – 7. Highlight masking in making separations – 8. Camera-back masking – 9. Patches for controlling masking procedures – 10. Inks used in practice – 11. Standard inks

## 27.1 Introduction

THE use of standardized procedures to produce colour printing surfaces which require little or no hand-correction of local areas has for long been a goal in photomechanical processes. The use of scanners for this purpose will be described in Chapter 28, in this chapter we consider the use of masking. Amongst earlier attempts to solve the problems involved mention may be made of the Gresham-McCorquodale system (Gresham, 1952 and 1956) and the Kodak Short-Run system (Clark, 1952, Staehle, 1952; Yule, 1953). Some systems of more recent origin will now be described, they all assume that the 'original' to be reproduced is a reversal colour transparency (which may be a duplicate transparency), since the majority of photomechanical colour reproductions are in fact made from colour transparencies, but similar methods can be used with reflection originals. (The general principles of masking were discussed in Chapter 15. See Plate 23, pages 522, 523, for an example of masking.)

In the majority of cases the aim is to produce sets of separation negatives (or positives) which are fully corrected, so that the printing surfaces can then be made from them without any individual adjustments being necessary. The corrected separations may be unscreened (continuous-tone) or screened (consisting of dot-images), but, if the former, then screening has to be carried out subsequently in a *process camera*, using a half-tone screen, or a contact screen, or Autoscreen film (see Chapter 25).



### 27.2 A two-mask system

When masking is carried out manually the procedures are usually simplified as much as possible and the details established empirically. One procedure, illustrated in Fig 27.1, is to make only two masks (in addition to a highlight mask, see Section 27 7, if this is necessary), one through a green filter which is used when making the blue separation, and the other through a magenta filter which is used when making the green and red separations.

Mask exposed to	Mask used when making	Mask gamma	Provides correction for
Green light	Blue separation	0.5	Blue absorptions of Magenta and Cyan inks
Red and blue light (Magenta filter)	Green separation	0.5	Average Green absorption of Cyan and Yellow inks
	Red separation		Contrast of Cyan image

Fig 27.1. Simplified masking procedure in which masks are made through green and magenta filters.

The mask made through the green filter and used when making the blue separation provides correction for the unwanted blue absorption of the magenta ink; but if the inks are such that the ratio of the green density to the blue density is the same for the cyan ink as for the magenta, then this mask will also automatically correct for the unwanted blue density of the cyan. Inks which have this common ratio are sometimes referred to as inks of *balanced hue* (Hartsuch, 1958, Yule, 1967, page 53), all magenta inks have higher green than blue densities and as this is also true of most cyan inks, an approximate correction for their unwanted blue absorption usually takes place. The reason why a green-filter mask is able to correct for a cyan ink deficiency is as follows: the green-filter mask makes no allowance for the fact that the other mask will be reducing the amount of magenta required in areas where the cyan will be present, hence, in these areas, more masking will be provided than is required to correct for the magenta deficiencies, and it is this excess masking in cyan-abundant areas which provides correction for the unwanted blue absorption of the cyan (Pollak, 1956).

The mask made through the magenta filter and used when making the green separation provides correction for the average green absorption of the cyan and yellow inks. The unwanted green absorption of the cyan ink is usually much greater than that of the yellow ink, so that what is really required is that

the red light transmitted by the magenta filter should result in a higher contrast mask than that produced by the blue light, two different contrasts cannot be properly achieved in only one mask, of course, but, if the magenta filter is chosen so that the blue light exposes the mask material less than the red light, some rough allowance for the difference in the green absorptions of the two inks can result

Although the unwanted red absorptions of the yellow and magenta inks are usually small, it is convenient to use a mask when making the red separation, so that similar gammas can be provided for all three separations, which then need only a single film-process combination. Strictly speaking, a mask whose function is only to control cyan gamma should be made through a red filter, but in practice it is found that the mask made through the magenta filter can be used with fairly good results. The gammas of the film-process combinations used for making the masks in this procedure are usually both about 0.5

A modified version of this two-mask system is sometimes used when making separation positives in the form of black-and-white reflection prints for colour reproductions in newspapers. In this case, originals in the form of colour negatives may be used. The procedure is to place the colour negative in the gate of an enlarger, and to compose the picture for size and cropping on the base-board. A mask is then made by exposing through a red filter a piece of suitable masking film placed on the base-board, another mask is then made on a second piece of masking film, but using a green filter. The blue separation is then made by placing a piece of suitable panchromatic photographic paper underneath the green-filter mask on the base-board and exposing it from the colour negative using a blue filter; the green separation is made similarly, using the red-filter mask and a green filter, finally, the red separation is exposed using a red filter, but without any mask.

A separation for a black printer can also be made, if required, by giving partial exposures through all three filters. It is usually necessary to use a black ink, because of the difficulty of producing good blacks with cyan, magenta, and yellow inks alone, and for other reasons (see Section 25.6).

### 27.3 A four-mask system

The two-mask procedure outlined above has been elaborated for use in the preparation of half-tone printing surfaces by using four masks, as illustrated in Fig. 27.2, although one of the masks is used only to facilitate the preparation of the printing surface used for the black ink. Of the other three masks, one is made through a green filter and used as before when making the blue separation, another is made through a magenta filter but is now used only when making the green separation; the third is used mainly for reducing cyan gamma, but by making it through an orange filter instead of through a red filter, some correction for the unwanted red absorption of the magenta ink is also achieved. Once again, this single mask cannot properly achieve the two

Mask exposed to	Mask used when making	Mask gamma	Provides correction for
Green light	Blue separation	0.5	Blue absorptions of Magenta and Cyan inks
Red and blue light (Magenta filter)	Green separation	0.5	Average Green absorption of Cyan and Yellow inks
Red and Green light (Orange filter)	Red separation	0.5	Gamma of Cyan image and Red absorption of Magenta ink
Narrow-band Yellow-green light	Black separation	0.5	Black printing surface

Fig 27.2 Simplified masking procedure in which masks are made through green, magenta, and orange filters (and through a narrow-band yellow-green filter in connection with the black printer)

different functions required of it, but if the orange filter is chosen so that the exposure levels produced on the mask material by its red and green transmissions bear some relation to the relative importance of cyan gamma-control and correction for magenta unwanted red-absorption, then both functions will be served approximately. The gammas of all the film-process combinations used for making the masks in this procedure are also usually about 0.5.

One way of operating this four-mask system in practice is as follows (Kodak, 1970). If a highlight mask is needed, this is made first, and bound up in register with the transparency. The transparency is then placed in contact with a sheet of unexposed, low-contrast black-and-white masking film and exposed through an orange filter, such as Wratten 85B together with Wratten 81EF. The transparency is placed with its *base-side* (not *image-side*) in contact with the emulsion-side of the mask-film so as to introduce a small degree of unsharpness into the mask, this eases registration problems and increases the apparent sharpness of the final reproduction (see Section 15.2). If necessary, additional unsharpness can be obtained by inserting a thin diffuser between the two films. After exposure, the mask material is removed for subsequent processing, and the second mask is exposed. The second mask is made using the same techniques and type of film as for the first mask, but with a magenta filter, such as Wratten 33 together with Wratten 81EF; the third and fourth masks are made similarly using, respectively, a green filter, such as Wratten 58, and a narrow-cut yellow-green filter, such as two thicknesses of Wratten 90. The four masks are then processed together (to ensure uniform treatment).

The separation negatives and the black-printer negative are then made

as follows. The transparency (without any highlight mask) is bound up in register with the mask made through the orange filter and printed by contact or by enlargement on to a sheet of unexposed black-and-white negative film of gamma suitable for making the separations. The exposure is made with red light, using an orange-red filter, such as Wratten 25. The various films are arranged so that the light passes through in the following sequence: mask-base, mask, transparency-base, transparency (then the lens if enlargement is being used), negative-emulsion, negative-base, this ensures that the mask is slightly unsharp but that the transparency prints (or enlarges) sharply on to the separation emulsion. After exposure, the sheet of separation film is removed for subsequent processing, and the mask made through the orange filter replaced by the one made through the magenta filter. Using the same techniques and type of film, the green separation is then exposed through a green filter, such as Wratten 58. The mask made through the magenta filter is then replaced by that made through the green filter, and the blue separation exposed through a blue filter, such as Wratten 47B. Finally, the green-filter mask is replaced by the yellow-green filter mask, and the black-printer separation exposed to white light (a pale green filter, such as a Kodak Colour Correcting filter CC50G, is sometimes used for this exposure). The four exposed negatives are then processed: it is usually necessary to develop them for slightly different times in order to obtain those gammas which will result in a correctly matched grey scale in the final reproduction.

#### 27.4 Special colour films for masking

When black-and-white masks are used in contact with colour transparencies for the production of separation negatives, it is necessary (as described in the previous Section) to change the masks appropriately for exposing each separation; as the masks have to be accurately registered with the transparency this is a tedious business. Multi-layer colour films have therefore been made available which produce mask-images consisting of cyan, magenta, and yellow dyes; these special films are designed so that when a transparency is printed on to them the cyan, magenta, and yellow images result in the red-light transmission constituting the required mask for making the red separation, and the green and blue transmissions the required masks for making the green and blue separations, respectively. A contact print of the transparency is therefore made on such a film and bound up in register with it. All three separation negatives can then be made by printing from the same transparency-mask combination, using red, green, and blue filters in the ordinary way. Two masking colour films of this type are available commercially, Gevaert *Multimask* film, and Kodak *Tri-Mask* film, their functions are shown diagrammatically in Figs 27.3 and 27.4 respectively.

In *Multimask* film, Fig 27.3, layers 1 and 3 perform exactly the same functions as the masks made through the magenta and green filters, respectively,

Layer	Layer sensitive to	Mask colour	Separation affected	Mask gamma	Provides correction for
1	Blue light	Magenta	Green	0.1	Green absorption of Yellow ink
Yellow filter layer					
2	Green light	Cyan	Red	0.25	Red absorption of Magenta ink
3	Green light	Yellow	Blue	0.5	Blue absorptions of Magenta and Cyan inks
4	Red light	Cyan	Red	0.25	Gamma of Cyan image
5	Red light	Magenta	Green	0.4	Green absorption of Cyan ink
Film Base					

Fig. 27.4. Masking procedure provided by Kodak Tri-Mask film.

images instead of on only three. The gammas of the various mask-images in Tri-Mask film are shown in Fig. 27.4: the total image gamma in each dye-colour adds up to 0.5, so that a Tri-Mask, when bound up with a transparency does not upset the grey-scale contrast-match.

The procedure when using Tri-Mask film is as follows. The transparency (with a highlight mask if required) is placed in contact with a sheet of unexposed Tri-Mask film and exposed with white light; as before, the transparency is placed with its base-side in contact with the Tri-Mask film so as to make the mask slightly unsharp (with additional unsharpness from a thin diffuser inserted between the two films, if required). The Tri-Mask film is processed and then re-registered with the transparency (without any highlight mask). Separation negatives are then made by printing (by contact or by enlargement) the masked transparency on to black-and-white negative film of suitable contrast using red, green, and blue filters, such as Wratten 25 (plus a neutral filter of density 1.0 for exposure equalization) for the red, Wratten 58 (plus a neutral filter of density 0.5) for the green, and Wratten 47B for the blue, the black separation is exposed by giving a fourth piece of film a suitable composite exposure through each of the three filters successively. As before, the separations are then developed for different times to obtain the desired gammas, for subsequent screening (Kodak, 1964).

The advantages of using multi-layer colour masking films over the four-mask system are as follows. First, a more elaborate degree of colour correction

can be provided, secondly, only one exposure is necessary to produce all the masks, thirdly, registration problems are reduced because only one mask requires registering with the transparency, fourthly, all four separations are made from the same transparency-mask combination, thus eliminating tiresome manipulations between the exposure of each separation; fifthly, because of the smaller number of separate films involved, colour balance and tone reproduction are more easily controlled

### 27.5 A direct-screening system

Further simplifications to the process of obtaining corrected printing surfaces result if the corrected separation negatives are already screened, so that a separate screening step does not have to be introduced subsequently. A major reason why the introduction of this apparently obvious simplification was delayed was that, even with white light, the screen exposure tended to be quite lengthy, so that screen-exposures made from masked transparencies using red, green, and blue exposures were very inconveniently long; this difficulty is aggravated whenever a size-change is required between the transparency and the screened negatives, because the exposure then has to be made in an enlarger and not by contact. However, the high contrast black-and-white negative films necessary for producing satisfactory half-tone images became available with higher photographic speed, and condenser-type enlargers fitted with high-intensity pulsed-xenon lamps provided more light. Hence the exposure of screened negatives direct from masked colour transparencies, *direct-screening*, became feasible (Clapper, 1964). The availability of multi-layer colour masking films also facilitated direct-screening, by easing registration problems in the enlarger, and by providing non-scattering masks whose contrasts, unlike those of silver masks, are not dependent on the degree of specularity of the light in the enlarger.

The sequence of operations in one direct-screening system (Clapper, 1964) is as follows. First, a mask is exposed (with slight unsharpness) on Tri-Mask film by contact (using a highlight mask if necessary) and, after processing, the mask is bound up in register with the colour transparency (without any highlight mask). The masked transparency is then placed in a suitable enlarger and a grey contact-screen placed upon a suitable high-contrast panchromatic black-and-white film on the enlarger easel (in order to obtain good contact between the contact-screen and the film being exposed, a vacuum printing frame is generally used). Exposures are then made through red, green, and blue filters on to three separate sheets of film, typical filters are Wratten 23A for the red, Wratten 58 for the green, and Wratten 47B for the blue. Contrast control is carried out by using an additional uniform exposure (*flashing*) made through the contact screen (in the case of the red separation a small additional exposure is also made from the transparency without the contact screen in position,

this *no-screen* exposure increases the contrast of the red screened-negative and this is necessary to obtain a balanced grey scale in the final result (Pollak, 1955)) The black-printer separation is made using a single exposure with a Wratten 85B filter, the exposure level being such that in the final reproduction black ink is only printed at reflection densities above about 0.8

## 27.6 Two-stage masking

In most of the discussion in this chapter, it has been tacitly assumed that the colour reproduction systems with their masks can be represented by relationships which are always proportional to density, in other words that the equations relating densities are always linear. It was pointed out in Sections 15.2 and 26.7, however, that the tone reproduction was sometimes sufficiently non-linear to require a special non-linear highlight mask (performing a tone-correcting function similar to that of the upswept shoulder of the inter-negative film described in Section 14.16), the possibility of the failure of densities to obey the additivity and proportionality rules was mentioned in Section 15.6, and the non-linear relationship between transmission and reflection densities in reflection print materials was discussed in Section 14.22. In half-tone colour printing, other sources of non-linear density distortion can be important, such as the tone-reproduction characteristics of the steps involved in preparing and using the printing surfaces, differences in gloss between one ink and another, and the fact that the way an ink-image prints often depends on the amount of ink, if any, already printed on each area (a form of inter-image effect).

There are, therefore, a number of reasons why non-linear masking may be desirable. For this reason, it is sometimes advantageous to use fairly broad red, green, and blue filters (instead of the usual narrow ones) when exposing the separation negatives, because the increased non-additivity and non-proportionality thus introduced is sometimes useful in correcting other non-linearities in the system. One difficulty of using non-linear *masks*, however, is that unless the non-linearity introduced is exactly the same in all three separations, unpleasant distortions will be produced in the grey scale. In the case of the highlight mask, the neutrality of the grey scale may be ensured by using the same highlight mask when making all three separations, but colour-correcting masks must, of course, be different for the three separations, and making sets of non-linear masks matched closely enough to avoid grey-scale distortion is difficult. This difficulty can, however, be largely overcome by using a technique known as *two-stage masking*.

In two-stage masking a set of separation negatives is first made without masking. These separations are then contact-printed on to a black-and-white film, which can be processed to give a gamma of 1.0, to yield three separation positives. If one of these separation positives is then bound up with the negative from which it was made the two images will cancel one another and only a

uniform grey will result. but if a positive is bound up with one of the *other* negatives the two images will only cancel for colours which exposed equally the two separation negatives concerned, such equal exposure will occur for all grey colours (as well as for some others) and hence such negative-positive combinations will reproduce the grey scale as a uniform grey of single density. If, therefore, this type of negative-positive combination is used for making colour-correcting masks, even if they are non-linear they cannot affect the grey scale reproduction

One way in which it has been found useful to apply the two-stage masking technique is as follows. The ink-images used in half-tone reflection printing often show marked non-additivity of their densities. For example, the density to blue light of a patch of yellow ink printed over a patch of magenta ink is frequently less than the sum of the blue densities of the two patches printed side by side. This means that if the gamma of the green-light mask (to be used in making the blue printer) is adjusted so as to give the right degree of correction for the unwanted blue absorption of the magenta ink on its own, it will give too much correction when the magenta ink has yellow printed over it (the unwanted absorption of an ink is sometimes called an *unwanted colour* unless it is printed with the ink which is meant to absorb in the area of unwanted absorption in which case the total absorption is called a *wanted colour*). Hence the green-filter colour-correcting mask is required to have a gamma which *decreases* as the amount of yellow ink present *increases*. This can be achieved by making this mask from a combination of the green separation negative and the blue separation positive and under-exposing when making the mask: this is so because in areas where there will be no yellow ink (unwanted colours in the blue separation) the separation positive will be light, and the mask will be well-exposed and therefore reproduced at normal gamma, but in areas where there *will* be yellow ink (wanted colours in the blue separation) the separation positive will be dense and the mask will be under-exposed and therefore reproduced at low gamma (on the toe of the characteristic curve of the masking film). The mask thus provides non-linear colour-correction, but has no effect on the grey scale. The mask can then be bound up with the uncorrected separation negative to give a corrected combination. however, the grey scale contrast will be higher than with the normal one-stage methods of masking, because in this case the colour-correcting mask does not reduce gamma, any gamma reduction required, therefore, has to be provided by other means.

It is possible for a single mask to correct for the unwanted blue absorptions of both the magenta and the cyan inks in two-stage masking, if, in addition to the reproduction inks being of balanced hues (see Section 27 2), the effect of the presence of yellow ink on the non-additivity of the blue absorption of the cyan ink is similar to that with the magenta ink; this similarity does sometimes occur, enabling one mask to perform both functions

The principles of two-stage masking can be incorporated into the operations performed by scanners (see Chapter 28).



### 27.7 Highlight masking in making separations

In Sections 15.2 and 26.7, it was shown that, when using a contrast-reducing mask in duplicating transparencies, reduction in the contrast of the highlights could be avoided by using a highlight mask. This is sometimes important because highlights in transparencies tend to be reproduced on the low-contrast toe of the characteristic curve of the film. Since the masks used for colour correction described in this chapter usually also have the effect of lowering contrast, it may again be desirable to use highlight-masking to obtain adequate contrast in the highlights. A single black-and-white highlight mask is normally used for this purpose.

Although useful improvements in the rendering of highlights are obtained by using a single highlight mask, such a mask can only increase contrast equally in all colours (and hence cannot restore saturation lost because of low toe contrast). Yule has shown that better results can be obtained by using three highlight masks: a highlight mask exposed through a red filter when making the mask for the red separation, one exposed through a green filter when making the mask for the green separation, and one exposed through a blue filter when making the mask for the blue separation (Yule, 1967, page 70), but this complication is not usually included in practice.

### 27.8 Camera-back masking

When the original to be reproduced consists of reflection copy, or is a very small transparency, registration of masks in contact with it may not be convenient. Masking can still be carried out, however, by registering masks with an image of the original in the back of a camera, or on the easel of an enlarger, a technique known as *camera-back masking*.

The basic principles in camera-back masking are the same as those described in the previous sections, but the image will differ from the original because of the effects of flare from the lens, and it may, therefore, be necessary to allow for this in choosing the gammas to be used when making the masks or the separation negatives.

A problem with camera-back masking is that the light forming the image has to pass through the mask before exposing the film, and this may cause some loss of sharpness unless precautions are taken. Thus, when silver masks are made from reflection originals, they should be exposed through the film-base so that their emulsion-sides can be in contact (preferably by vacuum) with the film when masking it in the camera back. When multilayer colour masking films are used, exposure through the base is not possible (because the yellow filter layer would not then perform its proper function) but they can be used in the camera-back with their base-sides in contact without affecting the sharpness of the main image too much because, unlike silver images, they do not scatter light appreciably; in this case, the mask itself will not print sharply, of course, but this does not usually matter since unsharp masking is normally used.

### 27.9 Patches for controlling masking procedures

Control of the processing, in masking, is very important. In the Kodak Three-Aim-Point method of control, standardized procedures are drawn up so that separation negatives can be produced which will yield results having consistent tone reproduction and colour balance (Clapper, 1962). The aim is for the three colour separation negatives to be made always with the same tone reproduction relative to a standard original. The black printer is then used to accommodate originals of varying density ranges, short-range originals using little black printer, long-range originals using more. A standard 'original' is provided in the form of three neutral density patches: patch A represents a minimum reproducible density in an average transparency or reflection print, patch B a similar maximum density, and patch M a similar medium density. These patches are then mounted alongside the original before the masks are made. When the separations are made, the masked patches are printed along with the picture. As the result of experience, standard values and tolerances have been arrived at for the densities of the A, M, and B patches on typical masks and separation negatives. These are given in Table 27.1. The values for the cyan separation negative are different from those for the magenta and yellow, because, in typical printing systems, it is necessary for the cyan printer to be made from a higher-contrast separation negative in order to achieve a good grey scale (this results, at least in part, from the fact that most inks have very low unwanted red-absorptions, hence, in a grey, nearly all the red-absorption has to be provided by the cyan ink).

When masking procedures are being determined empirically, it is often very helpful to position a few special colour patches (in addition to neutral

TABLE 27.1

Typical densities used in the Kodak three-aim-point method of controlling processing when making colour-correcting masks and separation negatives

Patch	On transparency	On reflection print	On mask	On separation negatives		
				C	M and Y	Black
A	0.4	0	1.15	1.70	1.55	
B	2.4	1.6	25	30	30	50 to 90
A-B			90 ± 0.5	1.40	1.25	
M	1.3	0.7	80	90	90	
A-M			35	80 ± 0.5	65 ± 0.5	
M-B			55	60 ± 0.5	60 ± 0.5	60 to 90
(M-B) - (A-M)			20 ± 0.5			

All the masks in a single set should have values of A-B, the *range*, and (M-B) - (A-M), the *mask number*, within 0.05

density patches) so that they are reproduced on the edges of the masks and separations. If the inks used in the reproduction obey the proportionality and additivity rules, then single patches of cyan, magenta, and yellow suffice. The masking is then usually adjusted so that the cyan patch only reproduces on the corrected red separation, the magenta on the green, and the yellow on the blue, full correction will then have been made for the unwanted absorptions of the inks used in the patches, and a correct copy could be made of an original consisting of mixtures of the same inks. When the original is a transparency

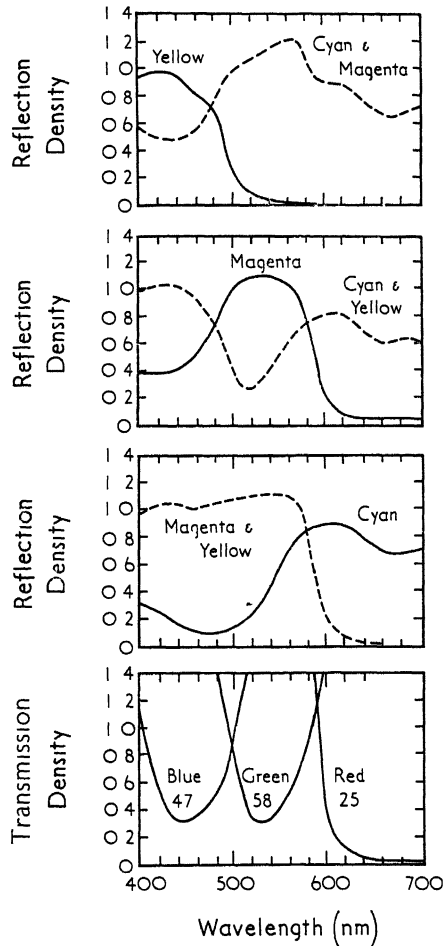


Fig. 27.5. Spectral density curves for typical cyan, magenta, and yellow inks, singly, and in pairs, and for Kodak Wratten filters 25 (red), 58 (green) and 47 (blue)

it is not convenient to use inks for the patches, but dyes having similar unwanted absorptions can be used instead. If the proportionality and additivity rules are not obeyed, then patches of the dyes or inks both singly and in pairs can be used; the masking can then be adjusted so that single patches reproduce on their one appropriate separation only, and combination patches on their two appropriate separations only, a result which may require non-linear masks produced, for instance, by the two-stage masking technique. It must be remembered, however, that even when patches of both single and pairs of dyes or inks are reproduced correctly, the intermediate colours can still show errors, although these are often fairly small.

### 27.10 Inks used in practice

In Fig 27 5, the spectral density curves of a set of typical cyan, magenta, and yellow inks are given, together with the spectral density curves of Kodak Wratten filters 25 (red), 58 (green), and 47 (blue). It is clear that these inks exhibit unwanted absorptions: thus the magenta ink, in addition to absorbing green light as it should, also absorbs blue light to a considerable degree, and the cyan ink absorbs not only red light as it should but also a considerable amount of green light. The yellow ink is the best of the three, having a negligible unwanted red absorption, and only a small unwanted green absorption.

Although these colour properties of inks are obviously very important, there are other factors that affect the choice of inks to be used for a particular job, such as viscosity, drying-rate, light-fastness, and cost. Consequently, quite a wide variety of cyan, magenta and yellow inks are used in practice.

Since the masking used in making separations is usually intended mainly to correct for the unwanted absorptions of inks, it has been found helpful to classify the colour properties of inks in terms of their densities to red, green, and blue filters (such as Kodak Wratten 25 for red, 58 for green and 47 for blue). A typical set of such densities is given in Table 27 2 (Yule, 1967, page 161).

It is helpful to work out from these densities, two quantities known as *per cent hue error* and *per cent greyness* (Preucil, 1957), as follows:

$$\text{Per cent hue error} = 100 \frac{M-L}{H-L}$$

$$\text{Per cent greyness} = 100 \frac{L}{H}$$

where, for any one ink,  $H$  is the highest,  $M$  the middle, and  $L$  the lowest, of its densities to the red, green and blue filters.

If an ink had no unwanted absorptions,  $M$  and  $L$  would both be zero, and the per cent hue error and per cent greyness would therefore both also be zero. If an ink had unwanted absorptions, but they were equally large, then  $M$  and  $L$

would be equal (but not zero), and then the per cent hue error would be zero but there would be some per cent greyness. In this case the ink can be thought of as a perfect ink (with no unwanted absorptions) combined with a grey ink, so that it is greyed but not altered in hue. If an ink has unequal unwanted absorptions, then  $M$  will be greater than  $L$  and the per cent hue error will not be zero. The ink can now be thought of as a perfect ink, combined with a grey ink and with a subsidiary amount of a perfect ink of one of the other colours. Thus, in the case of the magenta ink in Table 27.2, it can be thought of as being equivalent to a combination of a grey ink of density 0.11, a perfect yellow ink of density 0.45 (0.56-0.11), and a perfect magenta ink of density 0.98 (1.09-0.11). It therefore differs from a perfect magenta ink by being greyed (to the extent of  $0.11/1.09 = 10.1$  per cent) and being yellower (to the extent of  $0.45/0.98 = 45.9$  per cent). The values for per cent greyness and per cent

TABLE 27.2

Densities of typical inks measured through Kodak Wratten filters 25 (red), 58 (green) and 47 (blue)

Colour	Density		
	Red (25)	Green (58)	Blue (47)
Cyan	1.20	0.37	0.17
Magenta	0.11	1.09	0.56
Yellow	0.01	0.06	0.96
Cyan+Magenta	1.33	1.44	0.67
Magenta+Yellow	0.11	1.22	1.61
Cyan+Yellow	1.29	0.43	1.19
Cyan+Magenta+Yellow	1.31	1.53	1.66
Cyan+Magenta+Yellow+Black	1.60	1.83	1.90
	Cyan	Magenta	Yellow
Per cent greyness	14.2	10.1	1.0
Per cent hue error	19.4	45.9	5.5

hue error are given in Table 27.2 for each of the three inks, and it is seen that the yellow has the lowest greyness and hue error, while the highest error is the hue error of the magenta. The hue errors of inks are virtually always in the same directions, cyans towards blue (equivalent to a magenta addition), magentas towards red (equivalent to a yellow addition), and yellows towards red (equivalent to a magenta addition). In Fig. 27.6 the per cent greyness and per cent hue error of the inks of Table 27.2 are plotted, together with areas indicating the range of values of these parameters which practical inks cover, in this figure,

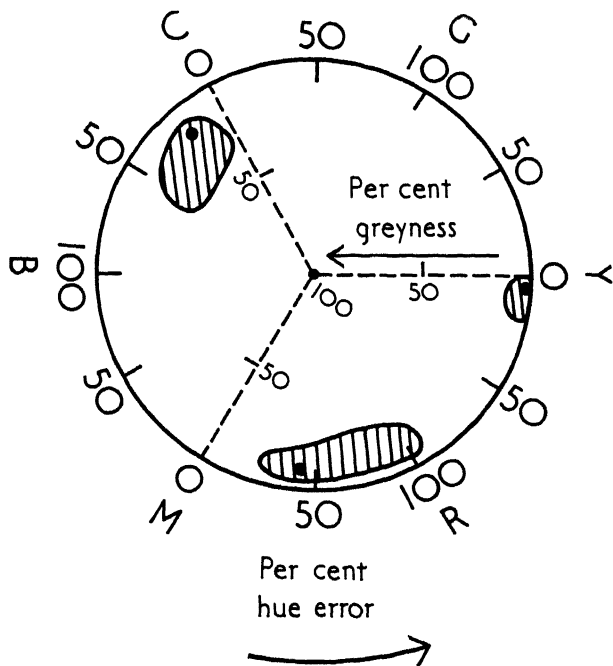


Fig 27.6. Per cent hue error and per cent greyness for the inks of Table 27.2 (dots) and for the range of inks used in practice (hatched areas)

hue error is plotted around a circle, and greyness as distance in from its circumference (zero greyness) towards the centre (100 per cent greyness)

### 27.11 Standard Inks

The use of inks of different colour properties affects not only the range of colours which can be produced, but also the gammas of the masks which will give the best results. Because corrected colour separations may be made in one location, and used for the preparation of printing surfaces in a different location, sometimes even in a different country, some standardization of the colours of inks used is clearly desirable.

The Comité Européen d'Imprimerie (C.E.I.) has standardized the colours produced, under Illuminant  $D_{65}$ , by cyan, magenta, and yellow inks used singly and also in pairs (to produce red, green, and blue); tolerances have also been standardized in terms of the C.I.E. colour difference formula (see Section 8.6); standard values and tolerances for these colours are given in Table 27.3. The values refer to films of each ink of 1 micrometre thickness,

printed on to white two-sided coated paper, light-fast, with no optical bleaching agent, free from mechanical wood-pulp, and of basic weight not less than 150 gm/m<sup>2</sup> (European Standard C E I 12 66, 1966, British Standard 4160 · 1967, European Standard C E I 13 67, 1967, British Standard 4666 · 1971)

TABLE 27.3  
Standard colours produced by C E I inks

<i>Inks</i>	<i>x</i>	<i>y</i>	<i>Y</i>	<i>U*</i>	<i>V*</i>	<i>W*</i>	<i>D</i> (C I E)
Yellow	0.437	0.494	77.8	19.1	70.9	89.7	2.3
Magenta	0.464	0.232	17.1	112.0	-12.7	47.4	5.0
Cyan	0.153	0.196	21.9	-54.5	-50.9	52.9	3.0
Magenta over Yellow	0.613	0.324	16.3	139.8	21.8	46.4	7.3
Cyan over Yellow	0.194	0.526	16.5	-69.1	28.1	46.7	5.3
Cyan over Magenta	0.179	0.101	2.8	-3.6	-35.4	18.1	8.0

Sets of inks meeting these standards could have a variety of spectral absorption curves: this could result in such inks producing different colour reproduction, from identical printing surfaces, for colours other than the six specified, if the ink colours were specified only singly, this could be a considerable problem, but, by specifying, in addition, their colours when used in pairs, this effect is reduced. Similarly, the amount of metamerism when viewed in illuminants of different spectral compositions, between different sets of inks meeting the standard, is also reduced.

The colours produced by inks depend on other factors in addition to their colours in the standard conditions given above. In particular, the type of paper (on other substrate) on which they are printed will affect the colours by reason of the colour of the paper, its absorbancy, and its surface texture, the thickness of the film of ink used in the printing will also affect the colour reproduction, and the thicknesses achieved in practice are usually less than 1 micrometre.

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# Colour Scanners

1. Introduction – 2. The Hardy and Wurzburg scanners – 3. The P.D.I scanner – 4. Other drum scanners – 5. Other flat-bed mechanical scanners – 6. Optical feed-back scanners – 7. Scanners with variable magnification – 8. Logic circuits in scanners – 9. Unsharp masking in scanners – 10. Differential masking in scanners – 11. Under-colour removal – 12. Under-colour correction – 13. Typical scanner signal sequences – 14. Television image display

## 28.1 Introduction

THE facility with which electrical signals can be manipulated to correspond to a wide variety of algebraic equations has led to the use, in graphic arts processes, of a number of devices known as *scanners*, in these, either all or part of the picture information is converted point by point into electrical signals at some intermediate stage, and the picture then subsequently reconstituted in a more conventional form. During the electrical stage the equivalent of tone-correction and masking procedures are carried out, with almost limitless flexibility. Scanners can be used to produce fully-corrected separations that are either continuous-tone or screened. Screened separations can be made if the exposing spot of light can be altered in size rapidly enough while scanning, or if there is enough light to enable the exposure to be made through a contact screen. In order to obtain the picture in the form of convenient electrical signals it is necessary, as in television, to convert the picture from a two-dimensional array, to a one-dimensional array, and this, as in television, is most conveniently done by scanning it in successive lines.

In graphic arts it is not necessary to scan pictures with the same rapidity as is required in television, but it is necessary to scan in such a way as to provide much better definition. Scanning times between a few minutes and an hour for each picture are therefore customary, and the number of lines in the scanned picture varies from about 200 to about 1000 per inch (8 to 40 per mm). The first two scanners to be constructed were those invented by Hardy and Wurzburg (Hardy and Wurzburg, 1948) and by Murray and Morse (Murray and Morse, 1941). The Hardy and Wurzburg scanner was developed initially by the

Interchemical Corporation and subsequently by the Radio Corporation of America, the Murray and Morse scanner was developed in its early stages by the Eastman Kodak Company and subsequently by Time Incorporated and its subsidiary Printing Developments Incorporated (P.D.I.) These two scanners will now be described to provide a historical introduction to the subject, after which various modified methods derived from them will be outlined

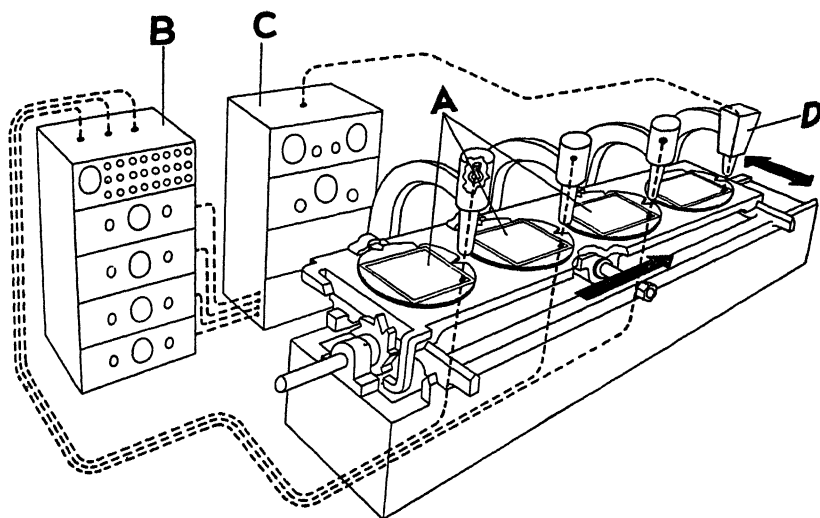
## 28.2 The Hardy and Wurzburg scanners

As originally conceived, the Hardy and Wurzburg scanner resulted in the direct production of screened photographic plates, from which the printing surfaces were obtained. Later, however, the emphasis swung to the production of continuous-tone photographic plates from which the printing surfaces were obtained in the conventional way, but the photographic plates made full correction for all distortions of tone and colour introduced by the characteristics of the printing surfaces and of the inks so that no handwork or individual treatment of the printing surfaces was intended.

The Interchemical implementation of the Hardy and Wurzburg method is illustrated in Fig. 28.1. On a single carriage were mounted four separate photographic plates. One of these was an unexposed plate on which a fully corrected image was exposed; the other three plates were separation positives (or negatives),  $A$ , of the original scene which it was desired to reproduce. The carriage oscillated from side to side with an amplitude equal to the width of the separations and slowly progressed a distance equal to the length of the separations, thus enabling the whole area of the separations to be covered by an array of parallel lines.

Above the three separations were rigidly fixed three projectors which focussed sharp points of light on to them. The projectors and separations were so located, of course, that corresponding parts of the picture were illuminated on each of the three separations. If the three separations were obtained from the original using plates having effective spectral sensitivity curves equal to the colour-matching functions,  $\bar{x}_\lambda$ ,  $\bar{y}_\lambda$ ,  $\bar{z}_\lambda$ , the transmission of the separations at each point would be records of the tristimulus values  $X_p$ ,  $Y_p$ ,  $Z_p$  of the original at each point. Hence, by allowing the light transmitted by the separations to fall on three photo-cells, three signals were obtained, representing to  $X_p$ ,  $Y_p$ , and  $Z_p$ . The three signals were fed into an electronic circuit network,  $B$ , in which were stored the tristimulus values  $X_1$ ,  $Y_1$ ,  $Z_1$ ,  $X_2$ ,  $Y_2$ ,  $Z_2$ , etc., of the eight printing colours (produced by the eight different ways in which the dot images can overlap); the amounts of ink necessary to produce colours having the tristimulus values  $X_p$ ,  $Y_p$ ,  $Z_p$ , were continuously evaluated by electronic computing circuits, in terms of the corresponding values of  $c$ ,  $m$ , and  $y$  in the Neugebauer equations described in Section 25.7.

The three images were exposed one at a time, and when it was required to expose the cyan image, for instance, the continuously evaluated value of  $c$



*Fig 281* The Interchemical version of the Hardy and Wurzburg method of producing colour-corrected screened or continuous-tone separations on a flat-bed mechanical type of scanner

was fed into another electronic circuit network, C, which resulted in the exposing light being modulated in such a way as to produce the required image on the unexposed plate, above which the exposing light, D, was rigidly fixed.

The actual operations involved in making a colour reproduction by this means were as follows.

- (1) The original was photographed on plates (or films) having effective spectral sensitivities equal to the  $\bar{x}_\lambda$ ,  $\bar{y}_\lambda$ ,  $\bar{z}_\lambda$  curves (or any linear combination of them, since the electronic networks can solve the extra equations which result)
- (2) The plates were developed, and from the three separation negatives thus obtained, three separation positives were usually made
- (3) The three separation positives were mounted in register on the scanning machine and the continuously evaluated value of  $c$  fed into the electronic network so that the required image was exposed.
- (4) Similarly the image corresponding to  $m$  was exposed.
- (5) Similarly the image corresponding to  $y$  was exposed.
- (6) The three negatives were developed.
- (7) Three screened printing surfaces were made.
- (8) The three printing surfaces were inked and finally printed

The conditions which have to be fulfilled, in order that colorimetric colour reproduction is achieved with this system, are as follows

- (1) The three separation positives must at all points have transmissions related to the tristimulus values  $X_p$ ,  $Y_p$ ,  $Z_p$ , of the original (or to linear combinations of them) This is generally practicable to within the required accuracy
- (2) The final coloured dot mosaic must contain the eight colours in the required amounts Owing to the non-linearities of the etching processes this is not easily achieved, but can be fairly well approximated to if special compensations are introduced in the electronic stages
- (3) Only the eight expected colours must be present in the final dot mosaic Clapper and Yule (Clapper and Yule, 1953) have pointed out that inter-reflections of light, within the layers of ink and the paper fibres, introduce other colours which upset the simple eight-colour theory.
- (4) The paper and inks used must be capable of reproducing all the tristimulus values for which the electronic networks call. Of course, some colours may be too saturated to be reproduced, but in addition there is the limitation common to all reflection print systems, as mentioned in Section 13.9, that the range of tones ordinarily visible is limited to about 35 to 1 in intensity, that is, a density range of about 1.55 (with some inks and papers the density range is only just over 1.0)

In the Radio Corporation of America (R.C.A.) version of the Hardy and Wurzburg method, the separations and the plate being exposed were stationary, and the scanning was achieved by focussing on to them images of spots on cathode-ray tubes which were scanned in a suitable raster pattern (Rydz and Marquart, 1954).

Consideration was also given, in the various forms of the Hardy and Wurzburg method, to the need for producing four corrected separations, for printing with a black ink as well as with cyan, magenta, and yellow inks (Rydz and Marquart, 1955).

These scanners, although not now in commercial use, are important for their historical and theoretical interest. In spite of their limitations, as enumerated under the four headings given above, colour reproduction by means of their scanning method is capable of producing results of very high quality (Haynes, 1952, Ohler, 1955).

### 28.3 The P.D.I. scanner

The P.D.I. (Printing Developments Incorporated) scanner (known also at one time as the Time-Life Springdale scanner) is similar to the Hardy and Wurzburg scanner in that it breaks the image into a series of lines, converts

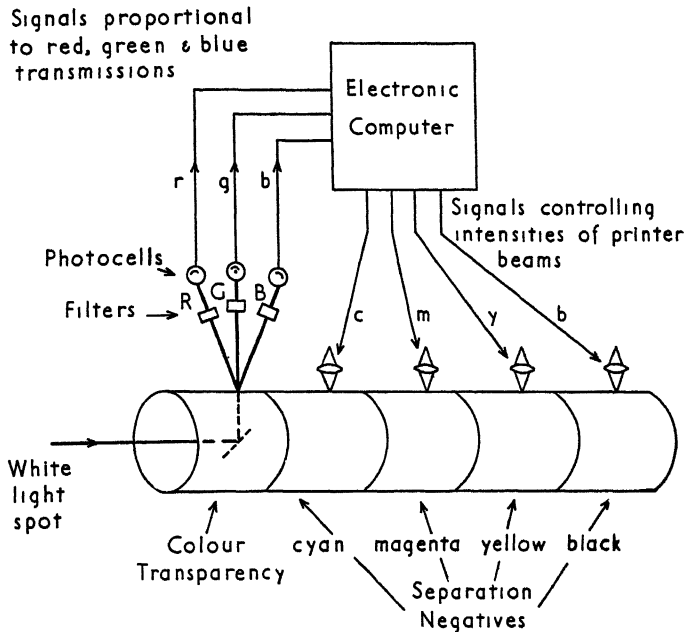


Fig 28 2 Diagrammatic representation of the PDI scanner Fully corrected separations are made from colour transparencies wrapped round a rotating drum

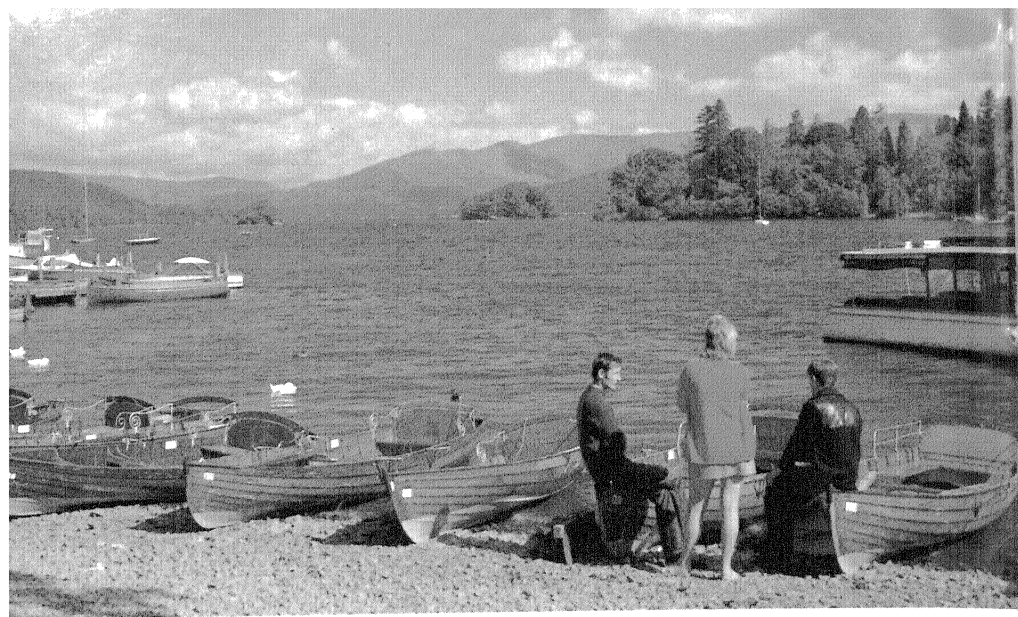
it into electrical signals, carries out correction operations with them, and then exposes fully-corrected separations, but in almost all other respects there are fundamental and important differences. Thus the P.D.I scanner scans a colour transparency instead of three black-and-white separations, it scans cylindrically instead of on a flat-bed, its correcting functions depend on masking theory and not on the Neugebauer equations, and it exposes all three corrected-separations simultaneously (Bishop, 1951). The main features of the PDI scanner are shown diagrammatically in Fig. 28 2

A long cylinder, which has a transparent section at one end, is slowly rotated on its axis. The colour transparency to be reproduced is wrapped round the transparent section of the cylinder, while round the rest of the cylinder four unexposed sheets of film are wrapped. A small spot of light is focussed on to the colour transparency from the inside of the cylinder and, after passing through the transparency, the light is split into three beams and falls on to three separate photo-cells, after passing through red, green, and blue filters. As the cylinder rotates it also travels longitudinally by means of a fine screw-thread and by this means the small spot of light eventually scans the entire



# *Plate 26*

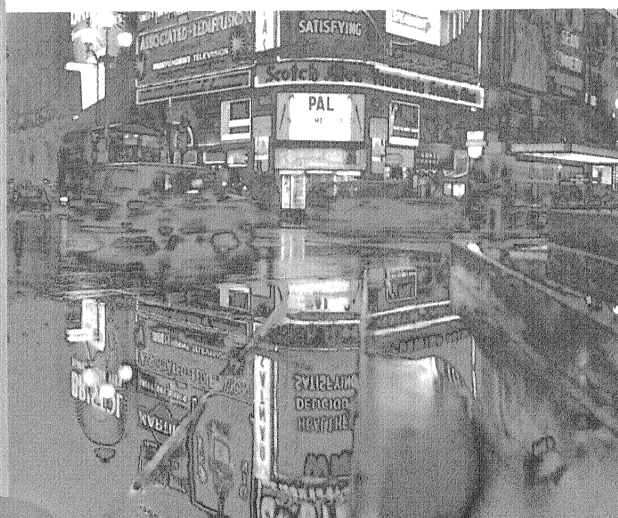
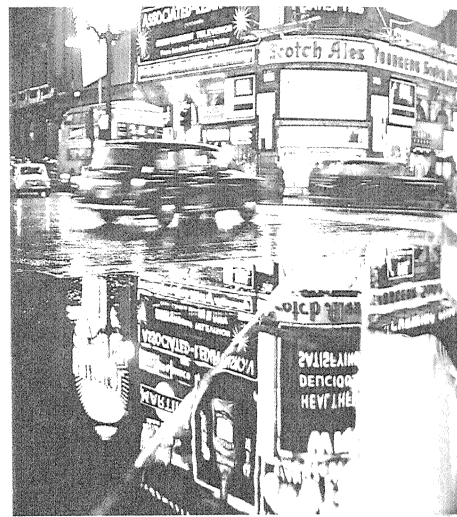
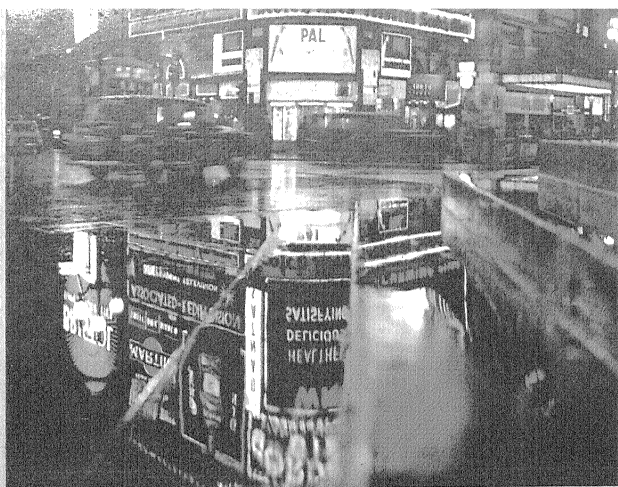
Each black image has been used with the combination of cyan, magenta, and yellow images shown on its left, to provide the final result shown on its right. Under-colour removal (see Section 28.11) is absent in the top row, partially present in the middle row, and present to its maximum extent in the bottom row. The advantages of under-colour removal can include sharper rendering of fine detail, better consistency in the grey scale, quicker ink drying, and savings in ink costs. Maximum under-colour removal can increase registration problems, so that a partial level is usually preferred. Reproduced from a 2½ inch square Ektachrome transparency on a Crosfield Magnascan scanner.



*Plate 27*

The enhancement of the contrast of edges is a useful means of increasing the apparent sharpness of pictures, and is widely practiced by various means in photography, television, and printing. An example of the sort of difference in sharpness caused by enhancing edge-contrast on a scanner is shown by comparing (*top*) the result obtained without, and (*below*) with, such enhancement (see Section 28.9). Reproduced from a  $5 \times 4$  inch *Ektachrome* transparency on a Crosfield *Magnascan* scanner.









### Plate 26

Each black image has been used with the combination of cyan, magenta, and yellow images shown on its left, to provide the final result shown on its right. Under-colour removal (see Section 28.11) is absent in the top row, partially present in the middle row, and present to its maximum extent in the bottom row. The advantages of under-colour removal can include sharper rendering of fine detail, better consistency in the grey scale, quicker ink drying, and savings in ink costs. Maximum under-colour removal can increase registration problems, so that a partial level is usually preferred. Reproduced from a 2½ inch square Ektachrome transparency on a Crosfield Magnascan scanner.



### Plate 27

The enhancement of the contrast of edges is a useful means of increasing the apparent sharpness of pictures, and is widely practiced by various means in photography, television, and printing. An example of the sort of difference in sharpness caused by enhancing edge-contrast on a scanner is shown by comparing (*top*) the result obtained without, and (*below*) with, such enhancement (see Section 28.9). Reproduced from a  $5 \times 4$  inch *Ektachrome* transparency on a Crosfield *Magnascan* scanner.

for common scanning so as to produce several scenes together on the same separations (see Section 26.2). Any changes in tone and colour reproduction introduced by the copying step may have to be allowed for in the correcting circuits, however

### 28.5 Other flat-bed mechanical scanners

Flat-bed scanners, such as the Hardy and Wurzburg machine described in Section 28.2, are not restricted to the use of flexible originals, and a number have been developed. The Hell Colorgraph (Allen, 1958a), produces fully-corrected separations, all four at the same time, from either separations, colour transparencies, or flat copy, according to the particular model. The models using separations as originals carry all seven films (three originals and four being exposed) on the same reciprocating bed, which moves under three light-beams illuminating photo-cells, and four light-beams exposing the plates.

Some flat-bed mechanical scanners such as the Hell Vario-Klischograph (Hell, 1954 and 1957) are designed to produce letterpress plates by arranging for the output signal from the correction circuits to cause a tool to engrave a printing plate physically with a dot structure (the size of the dots varying as a suitable function of the signal strength), instead of varying the intensity of a beam of light falling on to a photographic material; the dots can be formed by the tool at rates of up to about 1000 dots per second. In this way, these scanners can produce the actual letterpress printing plates directly. By using the tool to remove appropriate proportions of an opaque layer coated on a transparent support, half-tone images suitable for making conventional printing surfaces by screened photographic intermediates can be obtained, so that this type of scanner can be used for making litho plates, for instance, as well as letterpress plates. Changes in size between the original and the corrected printing surfaces are possible on the Hell Vario-Klischograph by means of a pantographic linkage, and either transparent or reflection originals can be used

### 28.6 Optical feed-back scanners

One of the disadvantages of scanners which convert the whole of the picture into electrical information is that to provide adequate definition a very fine line-structure has to be used, and this calls for very high precision in the scanning mechanism. Some scanners have therefore been developed in which separations are made optically, and only the corrections from the normal optical result are passed through the electronic stages. One such device is the Hunter-Penrose Autoscan (Kilminster, 1956), which is shown diagrammatically in Fig. 28.3. In this device the original, which is usually reflection material, and which need not be flexible, is scanned by a beam of light (from a

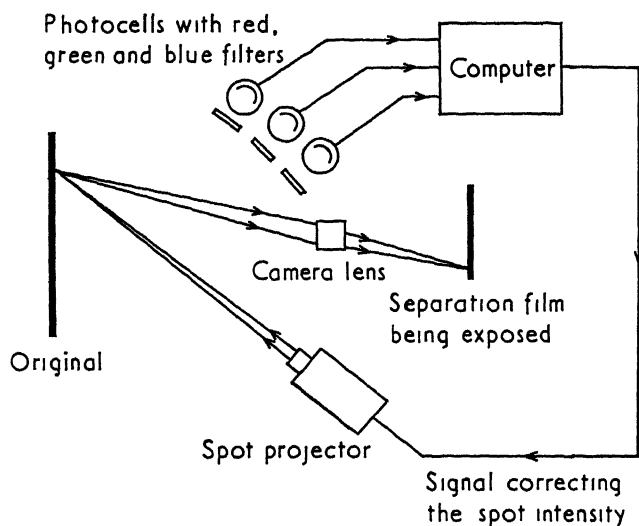


Fig 28.3 The principle of the Hunter-Penrose Autoscan type of optical feed-back scanner

spot projector), which is moved either by optical or mechanical (or a combination of both) means over the picture area. A camera lens forms an image on to a photographic film in the usual way, but the definition is not limited by the size of the spot or by the number of lines in the scan so long as the lens can resolve any smaller detail. The corrections are applied by arranging that three photo-cells 'look' at the original through red, green, and blue filters while it is being scanned: the tubes therefore pick up signals proportional to the red, green, and blue reflectances of each spot of the original. Then, with a red filter over the camera lens, the circuitry compares the red signal with what is required in order to give the correct exposure to the red separation at that point, taking into account the magnitudes of the green and blue signals at the same point: it then alters the luminance of the spot of light until it is such as to give the correct exposure, the electrical circuits thus applying a 'feed-back' control to the light. Of course the adjustment of the luminance of the spot of light has to be made so fast that the correction applies substantially to the spot scanned and not to some subsequent area, but with modern electronic techniques this can be done. In the same way, corrected green, blue, and black separations are made by using different constants in the circuits and putting green, blue or 'neutral' filters over the camera lens respectively.

Another scanner which achieves similar results, but by rather different means, is the Crosfield-Scanatron (Allen, 1958a and b), which is depicted in

Fig. 28 4. In this equipment, the moving spot of light is obtained by having a suitable raster on a cathode-ray tube, and this is imaged by three lenses simultaneously on to three separation negatives mounted very carefully in optical registration relative to their images of the raster. These separation negatives are uncorrected, and are obtained by conventional means. Three photo-cells then measure the transmittances of the three separation negatives and provide a correction signal to the cathode-ray tube so that the light it emits,

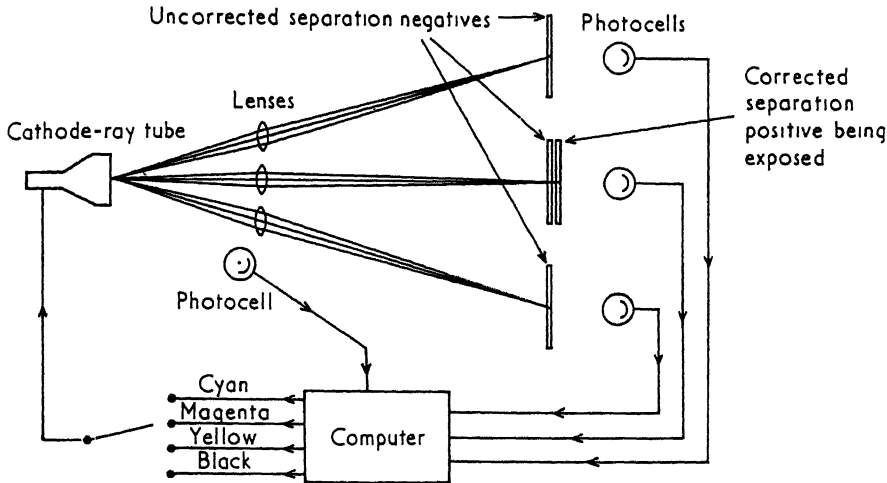


Fig 28 4 The principle of the Crosfield Scanatron type of optical feed-back scanner

when transmitted by the centre separation negative, leads to the production of a corrected separation positive when it falls on a photographic material situated in contact with it. The corrected separation positives are made one at a time, the constants of the correction circuits being switched so as to be appropriate for production of the cyan positive (from the cyan negative), the magenta positive (from the magenta negative), the yellow positive from (the yellow negative), or the black positive (from whichever of the three negatives is most convenient to use for this purpose, or from a special fourth negative).

It is, of course, necessary in this equipment for the intensity of the spot on the cathode-ray tube to be modified fast enough to avoid any appreciable exposure of the separation positive material by the uncorrected intensity, but this can be accomplished. A fourth photo-cell picks up light direct from the cathode-ray tube, without it passing through any of the separation negatives, and this is used in the computer to supply a signal which can be subtracted from the other three signals, so that the calculations can be based on the uncorrected

## COLOUR SCANNERS, 28.7

separation transmittances without distortion from any non-uniformity of the raster.

The Log-Etronic Color Separator is similar to the Scanatron but prints corrected separations one at a time through a colour transparency instead of through separations (Craig and Street, 1960).

### 28.7 Scanners with variable magnification

The early drum scanners provided means for making separations of the same size as the original, facilities were introduced subsequently to allow enlarged separations to be made from small transparencies, such as those of  $6 \times 6$  cm. and  $24 \times 36$  mm image-size

A later development in scanners has been the provision of facilities for obtaining a very wide range of different magnifications and reductions between the original and the separations. An example of this type of equipment is the Crosfield Magnascan (Wilby and Pugsley, 1970) (See Plate 13, pages 266, 267)

In the Magnascan equipment, because original transparencies are usually smaller than the separations made from them, the drum diameter for making the latter has been chosen to be twice that of the drum for the former. If the larger drum lead-screw had a pitch twice that of the smaller, then all separations would be magnified by a factor of 2. By driving the two lead screws at different speeds, degrees of enlargement in the axial direction either greater or less than 2 can be achieved. To produce the same degree of enlargement in the transverse direction, the signals obtained for a complete line in the picture are stored and then read out at such speed as will stretch or compress the picture as required. The storage is digital in nature, the magnitude of the signal being assigned to one of 128 discrete levels (that is,  $2^7$  levels, or 7 bits), the position of the signal along the picture line is also stored digitally, by sampling the analogue signal from the original at discrete points. Storage and read-out operations run concurrently so that scanning proceeds continuously. The speed of the machine is at least as fast as that of non-enlarging scanners. The range of magnification obtainable is from 0.3 times to about 20 times.

Exposure of the separation film is effected by using a Xenon arc source, with fibre-optics, and an electro-optic crystal modulator. This combination gives enough light to enable the exposure to be made through a contact screen, so as to make it possible to produce screened separations on the scanner.

Variable magnification scanners of this and similar types now supersede the earlier fixed-ratio machines for many applications.

### 28.8 Logic circuits in scanners

In photographic masking procedures, the degree of masking provided is usually represented by a single set of equations, which are regarded as applying to all colours. In practice, the actual effects usually vary somewhat from one

colour to another, but such variations occur gradually throughout the distribution of colours. In scanners, however, it is possible to use logic types of circuit which will apply one set of masks to colours in one domain, and a different set to colours in a different domain, with a discontinuity in the masking equations at the boundary between the two domains. Thus yellowish colours might be treated in one way and bluish colours in a different way, with the transition taking place across the grey scale. The ability to incorporate such effects can provide useful degrees of freedom in adjusting the colour reproduction characteristics.

### 28.9 Unsharp masking in scanners

The enhancement of fine detail by the use of masks which are unsharp (see Section 15.2) is easily achieved in the optical feed-back type of scanners simply by making the size of the scanning spot larger than that representative of the finest detail in the image obtained optically. But in the fully electronic scanners it is not quite so easy: if scanning is carried out with a large spot the whole image simply becomes unsharp. The effects of unsharp masking *along* each line can be simulated by suitably designing the frequency response of the electronic circuits; but the effect *across* the lines can only be simulated electronically if the scanner has a memory from one line to the next at each point along each line. Another way of simulating unsharp masking is to scan the image both with a small spot from which the image is derived, and with a large spot (about three times the diameter), from which the unsharp mask is derived (Hall and Yule, 1956; Nash, 1965) (See Plate 27, page 571)

### 28.10 Differential masking in scanners

If the image is also scanned with a spot of very much larger size, something can be done to lighten areas of the pictures which are generally rather dark, and darken those which are rather light (Hall and Yule, 1964). This can be very useful when transparencies contain important parts of a scene illuminated at different levels, and corresponds to the individual shading, or *dodging*, of different parts of an image during photographic enlarging, a procedure which can be carried out by hand, or electronically as in the Log-Etronic type of equipment (Cox, 1959)

### 28.11 Under-colour removal

An interesting facility that can be provided on scanners, is the means of making separations such that, of the three coloured inks, only two are printed heavily at the same point in the reproduction, any required darkening of the colour being achieved mainly by means of the black image and not by means of the third colour, a technique known as *under-colour removal*. This means that parts

of the picture which are neutral in colour are rendered mainly by the black printer, so that the correct rendering of a grey scale is greatly facilitated. Moreover, the variations in luminance in the reproduction are controlled in large measure by the black printer, and since impressions of sharpness and resolving power are dependent almost entirely on differences in luminance, rather than colour, some improvement in these respects arises from the fact that most of the luminance differences stem from a single-image, rather than from four superimposed images. It is interesting to note that, in colour television, luminance is transmitted as a separate high-definition signal for much the same reasons (see Section 19.8). Under-colour removal also facilitates rapid drying of the inks during printing. (See Plate 26, pages 570, 571.)

### 28.12 Under-colour correction

The electronic computing stage in scanners makes possible refinements in masking which in the ordinary way are often omitted. One such refinement is known as *under-colour correction* (Smith, 1954). In wet letterpress printing, succeeding images are applied before the previous images are dry, and the wetness of the ink already printed prevents the next ink from transferring to the paper in the proper amount. The effect of this obviously depends on the order in which the inks are printed, but once this order has been established allowance can be made for it, and this can be done on scanners.

### 28.13 Typical scanner signal sequences

The electrical input to the computer in a scanner generally consists of three d.c. currents proportional to the red, green, and blue transmittances (or reflectances) of the original material. It is usual, before scanning commences, to set into the computer the levels of the signals which correspond to the white level on each original, and sometimes the black level also. The signals may then be passed through a circuit which converts them from a linear to an approximately logarithmic form so that they become approximately proportional to density instead of to transmittance, and it may be necessary to compress the range of the signals so as to make them easier to handle in the circuits and more suitable for the final result which will usually be on a reflection support with its limited luminance range.

Masking is carried out by circuits, corresponding to three simultaneous equations, which add and subtract different proportions of the logarithmic signals, the circuits may also perform operations equivalent to two-stage masking and the use of non-linear masks (see Section 27.6), and logic circuits may be used to switch the computer from one mode to another as the colour being scanned varies. Partial or nearly complete under-colour removal and any under-colour correction (see Sections 28.11 and 28.12), and the computation of the signals needed for the black printer, may be carried out next, then



each of the four signals may be passed through 'curve-shaping' circuits which ensure that the final logarithmic signals have the required gradation of tones it is sometimes necessary to reproduce both highlights and shadows at fairly high gamma, in order to retain good visibility of detail in these areas, and middle-tones then have to be reduced in gamma, scanner circuits can usually produce the high-low-high gamma characteristic necessary to achieve this. Finally, the signal may go through an anti-logging circuit prior to being used to control the intensity of the exposing light (or lights) or the depth of a cutting tool.

#### 28.14 Television image display

It is very important in the printing industry to be able to examine an example, or *proof*, of what is going to be printed before commencing the printing run. Corrections or improvements can then be made before the bulk of the copies are run off. In colour printing, the opportunity of examining a proof is even more necessary, and the earlier this can be done in the sequence of operations the better. Some attempts have therefore been made to use colour television monitors to display what the appearance of the final printed page will be, using only separations (or even the original transparency) as the input. By providing electronic circuits which duplicate the effects of different stages of the printing system, it is then possible to see how these different stages should be adjusted in order to obtain the desired result (St. John, 1972). This provides an alternative method of proofing to that described in Section 26.10 using special proofing films.

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## APPENDICES



## APPENDIX I

### Matrix algebra

**M**ATRIX algebra is useful in colorimetric calculations, in the evaluation of colour correcting masks, and in the formulation of colour reproduction theory. In this Appendix, therefore, a short explanation of matrix algebra is given, together with an example of its application to a common colorimetric problem. A matrix is an array of numbers or symbols, thus

$$\begin{pmatrix} 27 & 18 \\ 67 & 12 \end{pmatrix} \text{ and } \begin{pmatrix} x_1 & x_2 & x_3 \\ x_4 & x_5 & x_6 \end{pmatrix}$$

are both matrices. If two matrices are equal, each term of the first matrix is equal to the corresponding term of the second. Thus the single matrix equation:

$$\begin{pmatrix} x_1 & x_2+b \\ y_1+c & y_2 \end{pmatrix} = \begin{pmatrix} 61 & d+3e \\ 12 & 6f \end{pmatrix}$$

represents the four equations

$$\begin{array}{ll} x_1 = 61 & x_2+b = d+3e \\ y_1+c = 12 & y_2 = 6f \end{array}$$

By adopting a set of rules for multiplying matrices, sets of simultaneous equations, when written as single matrix equations, can be simplified by factorizing. For example, the equations

$$\begin{array}{l} a_1x + a_2y = a_5 \\ a_3x + a_4y = a_6 \end{array}$$

when written in matrix algebra take the form.

$$\begin{pmatrix} a_1x + a_2y \\ a_3x + a_4y \end{pmatrix} = \begin{pmatrix} a_5 \\ a_6 \end{pmatrix}$$

or after factorizing

$$\begin{pmatrix} a_1 & a_2 \\ a_3 & a_4 \end{pmatrix} \begin{pmatrix} x \\ y \end{pmatrix} = \begin{pmatrix} a_5 \\ a_6 \end{pmatrix}$$

The multiplication rule in this case is therefore that the terms of the first row of the first matrix are multiplied successively by the terms of the column of the second matrix and summed, to give the term for the first row of the product matrix; the term for the second row of the product matrix is similarly

## APPENDICES

derived from the second row of the first matrix. The rule can be stated quite generally as follows the term in the  $p$ th row and  $q$ th column of the product matrix, is given by the sum of the successive products of the terms of the  $p$ th row of the first matrix and the  $q$ th column of the second. Thus.

$$\begin{pmatrix} a_1 & a_2 \\ a_3 & a_4 \end{pmatrix} \begin{pmatrix} b_1 & b_3 \\ b_2 & b_4 \end{pmatrix} = \begin{pmatrix} a_1b_1+a_2b_2 & a_1b_3+a_2b_4 \\ a_3b_1+a_4b_2 & a_3b_3+a_4b_4 \end{pmatrix}$$

Two of the most important uses of matrix algebra occur when variables have to be changed in equations and when equations have to be solved. Thus if

$$\begin{aligned} a_1x+a_2y &= a_5 \\ a_3x+a_4y &= a_6 \\ b_1x'+b_3y' &= x \\ b_2x'+b_4y' &= y \end{aligned}$$

Then in matrix algebra we have:

$$\begin{pmatrix} a_1 & a_2 \\ a_3 & a_4 \end{pmatrix} \begin{pmatrix} x \\ y \end{pmatrix} = \begin{pmatrix} a_5 \\ a_6 \end{pmatrix}$$

$$\begin{pmatrix} b_1 & b_3 \\ b_2 & b_4 \end{pmatrix} \begin{pmatrix} x' \\ y' \end{pmatrix} = \begin{pmatrix} x \\ y \end{pmatrix}$$

Therefore 
$$\begin{pmatrix} a_1 & a_2 \\ a_3 & a_4 \end{pmatrix} \begin{pmatrix} b_1 & b_3 \\ b_2 & b_4 \end{pmatrix} \begin{pmatrix} x' \\ y' \end{pmatrix} = \begin{pmatrix} a_5 \\ a_6 \end{pmatrix}$$

That this substitution is valid is easily checked by multiplying out this triple matrix product and comparing the two equations obtained with the results of ordinary algebra. It should be noted, however, that the order of the matrices is important, and must not be changed. Thus if two matrices are represented by  $A$  and  $B$ , then

$$A.B \text{ is not equal to } B.A$$

Matrix algebra is often very useful when sets of simultaneous equations have to be solved, as is sometimes the case in colorimetric calculations. In order to simplify the solution of equations two derived matrices are used, as follows.

$A'$  = the *transpose* of  $A$ , obtained by writing the rows as columns and the columns as rows.

adj  $A$  = the *adjugate* of  $A$ , obtained by replacing each term of the matrix by the determinant formed by all the rows and columns of the matrix not containing that term, and transposing the result, a negative sign being prefixed to all terms situated an odd number of non-diagonal moves from the first term.

Thus if

$$A = \begin{pmatrix} a_1 & a_2 & a_3 \\ a_4 & a_5 & a_6 \\ a_7 & a_8 & a_9 \end{pmatrix}$$

$$A' = \begin{pmatrix} a_1 & a_4 & a_7 \\ a_2 & a_5 & a_8 \\ a_3 & a_6 & a_9 \end{pmatrix}$$

$$\text{adj. } A = \begin{pmatrix} |A_1| & -|A_4| & |A_7| \\ -|A_2| & |A_5| & -|A_8| \\ |A_3| & -|A_6| & |A_9| \end{pmatrix} \quad \text{where } \begin{matrix} |A_1| = a_5a_9 - a_6a_8, \\ |A_2| = a_4a_9 - a_6a_7, \\ \text{etc} \end{matrix}$$

The *inverse* or *reciprocal* matrix  $A^{-1}$  is the matrix that expresses solution equations. Thus if

$$\begin{pmatrix} x \\ y \\ z \end{pmatrix} = A \begin{pmatrix} x' \\ y' \\ z' \end{pmatrix} \quad \text{then} \quad \begin{pmatrix} x' \\ y' \\ z' \end{pmatrix} = A^{-1} \begin{pmatrix} x \\ y \\ z \end{pmatrix}$$

It may be shown by simple algebra that the reciprocal matrix is given by

$$A^{-1} = \frac{\text{adj. } A}{|A|}$$

where  $|A|$  is the determinant corresponding to the matrix  $A$ . Hence if

$$A = \begin{pmatrix} a_1 & a_2 & a_3 \\ a_4 & a_5 & a_6 \\ a_7 & a_8 & a_9 \end{pmatrix} \quad |A| = \begin{vmatrix} a_1 & a_2 & a_3 \\ a_4 & a_5 & a_6 \\ a_7 & a_8 & a_9 \end{vmatrix}$$

thus  $|A| = a_1(a_5a_9 - a_6a_8) - a_2(a_4a_9 - a_6a_7) + a_3(a_4a_8 - a_5a_7)$

A common problem in colorimetry is as follows: given the position of three stimuli R, G, and B in some colour triangle, for instance the XYZ triangle, it is required to find the transformation equations necessary to transfer to that triangle results obtained using R, G, and B as matching stimuli, using units such that equal quantities are required to match some white stimulus W. The basic data therefore consist of equations of the type:

$$\begin{aligned} (R) &\propto a_1(X) + a_2(Y) + a_3(Z) \\ (G) &\propto a_4(X) + a_5(Y) + a_6(Z) \\ (B) &\propto a_7(X) + a_8(Y) + a_9(Z) \\ (W) &\propto h_1(R) + h_2(G) + h_3(B) \\ (W) &\propto j_1(X) + j_2(Y) + j_3(Z) \end{aligned}$$

where in each equation the coefficients sum to unity ( $a_1 + a_2 + a_3 = 1$  etc.)

It is convenient to insert constants  $k_1$ ,  $k_2$ , and  $k_3$  so as to avoid the proportional signs, thus:

## APPENDICES

$$\begin{aligned}k_1(\text{R}) &\equiv a_1(\text{X}) + a_2(\text{Y}) + a_3(\text{Z}) \\k_2(\text{G}) &\equiv a_4(\text{X}) + a_5(\text{Y}) + a_6(\text{Z}) \\k_3(\text{B}) &\equiv a_7(\text{X}) + a_8(\text{Y}) + a_9(\text{Z})\end{aligned}$$

and to re-write the equations for (W) in the form

$$\begin{aligned}k_4(\text{W}) &\equiv H_1(\text{R}) + H_2(\text{G}) + H_3(\text{B}) \\k_4(\text{W}) &\equiv \mathcal{J}_1(\text{X}) + \mathcal{J}_2(\text{Y}) + \mathcal{J}_3(\text{Z})\end{aligned}$$

where  $H_1, H_2, H_3$  are proportional to  $h_1, h_2, h_3$  respectively, but represent the actual amounts of (R), (G), (B) required to match the perfect diffuser, and  $\mathcal{J}_1, \mathcal{J}_2, \mathcal{J}_3$  are proportional to  $j_1, j_2, j_3$  respectively, but  $\mathcal{J}_2 = 100$ . It is now required to evaluate  $k_1, k_2$ , and  $k_3$ , and in order to do this it is necessary to solve the above equations for (X), (Y), and (Z).

A convenient systematic way of doing this is by means of matrix algebra. It is required to find the reciprocal of the matrix,

$$\begin{pmatrix} a_1 & a_2 & a_3 \\ a_4 & a_5 & a_6 \\ a_7 & a_8 & a_9 \end{pmatrix}$$

If this matrix is represented by  $A$ , then

$$\begin{aligned}A^{-1} &= \frac{1}{|A|} \begin{pmatrix} a_5a_9 - a_6a_8 & -(a_4a_9 - a_6a_7) & a_4a_8 - a_5a_7 \\ -(a_2a_9 - a_3a_8) & a_1a_9 - a_3a_7 & -(a_1a_8 - a_2a_7) \\ a_2a_6 - a_3a_5 & -(a_1a_6 - a_3a_4) & a_1a_5 - a_2a_4 \end{pmatrix}' \\ &= \frac{1}{|A|} \begin{pmatrix} b_1 & b_2 & b_3 \\ b_4 & b_5 & b_6 \\ b_7 & b_8 & b_9 \end{pmatrix}' = \frac{1}{|A|} \begin{pmatrix} b_1 & b_4 & b_7 \\ b_2 & b_5 & b_8 \\ b_3 & b_6 & b_9 \end{pmatrix}\end{aligned}$$

When, as is usually the case,  $a_1 + a_2 + a_3 = a_4 + a_5 + a_6 = a_7 + a_8 + a_9 = 1$ , then:

$$|A| = b_1 + b_4 + b_7 = b_2 + b_5 + b_8 = b_3 + b_6 + b_9$$

which, as well as evaluating  $|A|$  very simply, provides a check on every term of the matrix.

Dividing each term of the matrix by  $|A|$ , we obtain.

$$A^{-1} = \begin{pmatrix} c_1 & c_2 & c_3 \\ c_4 & c_5 & c_6 \\ c_7 & c_8 & c_9 \end{pmatrix}$$

and as a final check  $c_1 + c_2 + c_3 = c_4 + c_5 + c_6 = c_7 + c_8 + c_9 = 1$  should be true

We can now write:

$$\begin{aligned}1.0(\text{X}) &\equiv c_1k_1(\text{R}) + c_2k_2(\text{G}) + c_3k_3(\text{B}) \\1.0(\text{Y}) &\equiv c_4k_1(\text{R}) + c_5k_2(\text{G}) + c_6k_3(\text{B}) \\1.0(\text{Z}) &\equiv c_7k_1(\text{R}) + c_8k_2(\text{G}) + c_9k_3(\text{B})\end{aligned}$$

and substituting for (X), (Y), and (Z) in the equation:



$$k_4(W) = \mathcal{J}_1(X) + \mathcal{J}_2(Y) + \mathcal{J}_3(Z)$$

and comparing the result with the equation

$$k_4(W) = H_1(R) + H_2(G) + H_3(B)$$

we obtain

$$\begin{aligned} k_1 &= H_1/(\mathcal{J}_1c_1 + \mathcal{J}_2c_4 + \mathcal{J}_3c_7) \\ k_2 &= H_2/(\mathcal{J}_1c_2 + \mathcal{J}_2c_5 + \mathcal{J}_3c_8) \\ k_3 &= H_3/(\mathcal{J}_1c_3 + \mathcal{J}_2c_6 + \mathcal{J}_3c_9) \end{aligned}$$

Hence  $k_1, k_2, k_3$  are evaluated and the transformation equations are given by

$$\begin{aligned} \text{I.o}(R) &\equiv (a_1/k_1)(X) + (a_2/k_1)(Y) + (a_3/k_1)(Z) \\ \text{I.o}(G) &\equiv (a_4/k_2)(X) + (a_5/k_2)(Y) + (a_6/k_2)(Z) \\ \text{I.o}(B) &\equiv (a_7/k_3)(X) + (a_8/k_3)(Y) + (a_9/k_3)(Z) \end{aligned}$$

and the reciprocal transformation equations by:

$$\begin{aligned} \text{I.o}(X) &\equiv c_1k_1(R) + c_2k_2(G) + c_3k_3(B) \\ \text{I.o}(Y) &\equiv c_4k_1(R) + c_5k_2(G) + c_6k_3(B) \\ \text{I.o}(Z) &\equiv c_7k_1(R) + c_8k_2(G) + c_9k_3(B) \end{aligned}$$

In general, the coefficients of these equations will not sum to unity

It is often more convenient to re-write these equations as relationships between tristimulus values (see Section 8.4) as follows

$$\begin{aligned} X &= (a_1/k_1) R + (a_4/k_2) G + (a_7/k_3) B \\ Y &= (a_2/k_1) R + (a_5/k_2) G + (a_8/k_3) B \\ Z &= (a_3/k_1) R + (a_6/k_2) G + (a_9/k_3) B \\ R &= c_1k_1X + c_4k_1Y + c_7k_1Z \\ G &= c_2k_2X + c_5k_2Y + c_8k_2Z \\ B &= c_3k_3X + c_6k_3Y + c_9k_3Z \end{aligned}$$

## 2 RELATIONS BETWEEN UNITS OF LUMINANCE AND ILLUMINATION

A surface of luminance factor  $\beta$  under an illumination  $E$  has a luminance

- $L = E\beta/\pi$  candelas per sq metre when  $E$  is measured in lux (lumens per sq metre)  
 $L = E\beta/\pi$  candelas per sq foot when  $E$  is measured in lumens per sq foot (foot-candles)  
 $L = E\beta$  foot-lamberts when  $E$  is measured in lumens per sq foot (foot-candles)  
 $L = E\beta/10$  millilamberts when  $E$  is measured in lux (lumens per sq metre)  
 $L = E\beta$  apostilbs when  $E$  is measured in lux (lumens per sq metre)

## 3 SOME USEFUL CONVERSION FACTORS

*Illuminance*

<i>To change</i>	<i>into</i>	<i>multiply the value by</i>
foot-candles (lumens/ft <sup>2</sup> )	lux (lumens/m <sup>2</sup> )	10 76
lux (lumens/m <sup>2</sup> )	foot-candles (lumens/ft <sup>2</sup> )	0 0929

*Luminance*

<i>To change</i>	<i>into</i>	<i>multiply the value by</i>
foot-lamberts	candelas/m <sup>2</sup>	3 426
candelas/m <sup>2</sup>	foot-lamberts	0 2919
foot-lamberts	milli-lamberts	1 076
milli-lamberts	foot-lamberts	0 929
foot-lamberts	apostilbs	10 76
apostilbs	foot-lamberts	0 0929
candelas/m <sup>2</sup>	apostilbs	3 142
apostilbs	candelas/m <sup>2</sup>	0 3183

*Relationships*

- luminance in cd/m<sup>2</sup> = illuminance in lux x luminance factor/ $\pi$   
 luminance in apostilbs = illuminance in lux x luminance factor

## 4 TYPICAL LEVELS OF LUMINANCE AND ILLUMINATION

	<i>Illuminance</i> (lux)		<i>Luminance*</i> (cd/m <sup>2</sup> )	
Bright Sun	50 000	to 100 000	3 000	to 6 000
Hazy Sun	25 000	„ 50 000	1 500	„ 3 000
Cloudy Bright	10 000	„ 25 000	600	„ 1 500
Cloudy Dull	2 000	„ 10 000	120	„ 600
Very Dull	100	„ 2 000	6	„ 120
Sunset	1	„ 100	0 06	„ 6
Full Moon	0 01	„ 0 1	0 0006	„ 0 006
Star Light	0 0001	„ 0 001	0 000006	„ 0 00006
Operating Theatre	5 000	„ 10 000	300	„ 600
Shop Windows	1 000	„ 5 000	60	„ 300
Drawing Offices	300	„ 500	18	„ 30
Offices	200	„ 300	12	„ 18
Living Rooms	50	„ 200	3	„ 12
Corridors	50	„ 100	3	„ 6
Good Street Lighting	20		1 2	
Poor Street Lighting	0 1		0 006	

\* For a luminance factor of 20 per cent (average reflectance of a typical scene)



## APPENDIX 3

### Colorimetric Tables

IN this Appendix sufficient information is given to enable colorimetric specifications to be evaluated from spectrophotometric data. The data may be in one of two forms: either the amount of light (in photometric units) at each wavelength may be known, or the amount of energy or power (in radiometric units) at each wavelength may be known.

In the first case the calculation proceeds by applying the Centre of Gravity Law of colour mixture as described in Sections 7.6, 8.5, and 8.6. If the amounts of light at successive wavelengths,  $\lambda_1, \lambda_2, \lambda_3$ , etc. are  $L_1, L_2, L_3$ , etc., then the chromaticity of the resultant mixture is given by calculating the centre of gravity of weights:

$$\begin{aligned} &L_1/v_1 \text{ at } u_1, v_1 \\ &L_2/v_2 \text{ at } u_2, v_2 \\ &L_3/v_3 \text{ at } u_3, v_3 \text{ etc.} \end{aligned}$$

where  $u_1, v_1$ , etc., are the chromaticity co-ordinates in the UVW system of the wavelengths  $\lambda_1, \lambda_2, \lambda_3$ , etc. The co-ordinates  $u_m, v_m$ , of the centre of gravity of such a system of weights is given by:

$$\begin{aligned} u_m &= \frac{u_1 L_1/v_1 + u_2 L_2/v_2 + u_3 L_3/v_3 + \dots}{L_1/v_1 + L_2/v_2 + L_3/v_3 + \dots} \\ v_m &= \frac{v_1 L_1/v_1 + v_2 L_2/v_2 + v_3 L_3/v_3 + \dots}{L_1/v_1 + L_2/v_2 + L_3/v_3 + \dots} \\ &= \frac{L_1 + L_2 + L_3 + \dots}{L_1/v_1 + L_2/v_2 + L_3/v_3 + \dots} \end{aligned}$$

In the tables, values of  $u$  and  $v$  (for the 2° Standard Observer) are given at 10 nm intervals from 380 to 770 nm so that the above type of calculation can be made. The values of  $w$  are also given, and by calculating

$$w_m = \frac{w_1 L_1/v_1 + w_2 L_2/v_2 + w_3 L_3/v_3 + \dots}{L_1/v_1 + L_2/v_2 + L_3/v_3 + \dots}$$

and checking that  $u_m + v_m + w_m = 1$ , the whole computation is checked.

## APPENDICES

In the second case, where the amount of power or energy,  $e_\lambda$ , at each wavelength is known (in radiometric units), we could convert this to the amount of light at each wavelength by multiplying each value of  $e_\lambda$  by the appropriate value of the spectral luminous efficiency function  $\bar{v}_\lambda$  (or  $\bar{y}_\lambda$  or  $V_\lambda$  which are the same, see Sections 8 5 and 8 6); and the calculation would then proceed as above:

$$u_m = \frac{u_1 e_1 \bar{v}_1 / v_1 + u_2 e_2 \bar{v}_2 / v_2 + u_3 e_3 \bar{v}_3 / v_3 + \dots}{e_1 \bar{v}_1 / v_1 + e_2 \bar{v}_2 / v_2 + e_3 \bar{v}_3 / v_3 + \dots}$$

$$v_m = \frac{e_1 \bar{v}_1 + e_2 \bar{v}_2 + e_3 \bar{v}_3 + \dots}{e_1 \bar{v}_1 / v_1 + e_2 \bar{v}_2 / v_2 + e_3 \bar{v}_3 / v_3 + \dots}$$

But because the chromaticity co-ordinates  $u$ ,  $v$ ,  $w$  of spectral colours are related to the colour-matching functions  $\bar{u}_\lambda$ ,  $\bar{v}_\lambda$ ,  $\bar{w}_\lambda$ , by expressions of the type  $u_i = \bar{u}_i / (\bar{u}_i + \bar{v}_i + \bar{w}_i)$ ,  $v_i = \bar{v}_i / (\bar{u}_i + \bar{v}_i + \bar{w}_i)$ , and  $w_i = \bar{w}_i / (\bar{u}_i + \bar{v}_i + \bar{w}_i)$ , it follows that  $u_i / v_i = \bar{u}_i / \bar{v}_i$ ; similarly  $u_i / w_i = \bar{u}_i / \bar{w}_i$  etc; and  $w_i / v_i = \bar{w}_i / \bar{v}_i$ , etc. Hence the summations simplify to.

$$S_m u_m = e_1 \bar{u}_1 + e_2 \bar{u}_2 + e_3 \bar{u}_3 + \dots = U_m$$

$$S_m v_m = e_1 \bar{v}_1 + e_2 \bar{v}_2 + e_3 \bar{v}_3 + \dots = V_m$$

$$S_m w_m = e_1 \bar{w}_1 + e_2 \bar{w}_2 + e_3 \bar{w}_3 + \dots = W_m$$

where  $S_m = e_1 \bar{v}_1 / v_1 + e_2 \bar{v}_2 / v_2 + e_3 \bar{v}_3 / v_3 + \dots$

It is therefore more convenient, when the data is in radiometric units, to use the tabulated values of  $\bar{u}_\lambda$ ,  $\bar{v}_\lambda$ ,  $\bar{w}_\lambda$ , these are therefore also given in the tables (for the 2° Standard Observer), at every 10 nm from 380 to 780 nm. If  $U_m$ ,  $V_m$ ,  $W_m$  and  $S_m$  are all evaluated,  $u_m$ ,  $v_m$ ,  $w_m$  can be obtained, and the computation can again be checked by making sure that  $u_m + v_m + w_m = 1$ . (Individual entries in the computation can also be checked by seeing whether at each wavelength  $U_i + V_i + W_i = S_i$  etc.) Alternatively, the more usual procedure is to ignore  $S_m$  altogether and to obtain  $u_m$ ,  $v_m$  and  $w_m$  from

$$u_m = U_m / (U_m + V_m + W_m)$$

$$v_m = V_m / (U_m + V_m + W_m)$$

$$w_m = W_m / (U_m + V_m + W_m)$$

When the spectrophotometric data is in radiometric units, it often takes the form of percentage spectral reflectance or transmittance readings,  $t_\lambda$ , and the spectral power or energy distribution,  $E_\lambda$ , of an illuminant, in this case  $e_\lambda = E_\lambda t_\lambda$ . The calculation then proceeds as follows:

$$U_m = E_1 t_1 \bar{u}_1 + E_2 t_2 \bar{u}_2 + E_3 t_3 \bar{u}_3 + \dots$$

$$V_m = E_1 t_1 \bar{v}_1 + E_2 t_2 \bar{v}_2 + E_3 t_3 \bar{v}_3 + \dots$$

$$W_m = E_1 t_1 \bar{w}_1 + E_2 t_2 \bar{w}_2 + E_3 t_3 \bar{w}_3 + \dots$$

The corresponding values of  $u_m$ ,  $v_m$ ,  $w_m$  are then evaluated as before. The total spectral reflectance (or transmittance),  $V$  or  $Y$ , is given by

$$Y = V = \frac{V_m}{V_o} = \frac{E_1 t_1 \bar{v}_1 + E_2 t_2 \bar{v}_2 + E_3 t_3 \bar{v}_3 + \dots}{E_1 \bar{v}_1 + E_2 \bar{v}_2 + E_3 \bar{v}_3 + \dots}$$

so that to obtain this result  $V_o = E_1 \bar{v}_1 + E_2 \bar{v}_2 + E_3 \bar{v}_3 + \dots$  must also be evaluated. If the values of  $t$  are in the form of percentages, the above formula gives the value of  $Y$  or  $V$  as a percentage as is customary.

To facilitate the above type of calculation, values of the spectral power distributions,  $E_\lambda$ , are given in the tables for the standard sources  $S_A$ ,  $S_B$ ,  $S_C$ , and  $D_{65}$ , together with those of a full radiator of colour temperature 3250K (which is representative of the light emitted by tungsten-filament projector lamps), and of  $D_{55}$  (which is representative of sunlight and skylight as often used for outdoor pictures), and of  $D_{50}$  (which is representative of a slightly yellower daylight).

For reflecting samples it is often also required to evaluate

$$U^* = 13W^*(u - u_o)$$

$$V^* = 13W^*(v - v_o)$$

$$W^* = 25Y^{\frac{1}{3}} - 17$$

where  $Y$  is expressed as a percentage and confined to values between 1 and 100. To facilitate this evaluation, the chromaticity co-ordinates  $u_o$ ,  $v_o$  of various illuminants are given in the tables, and also values of  $W^*$  corresponding to various values of  $Y$  (expressed as a percentage). The difference between two reflecting samples having values  $U_1^*$ ,  $V_1^*$ ,  $W_1^*$  and  $U_2^*$ ,  $V_2^*$ ,  $W_2^*$  can then be evaluated as

$$[(U_1^* - U_2^*)^2 + (V_1^* - V_2^*)^2 + (W_1^* - W_2^*)^2]^{\frac{1}{2}}.$$

A worked example is included to clarify the actual procedures involved: the values of  $U^*$ ,  $V^*$ ,  $W^*$  are found corresponding to a reflecting sample whose percentage spectral reflectance,  $t_\lambda$ , is known, when it is illuminated by standard illuminant A (A desk calculating machine greatly facilitates this type of work, or of course a computer can be used). From the table of results for the worked example (page 593) we have

$$U_m = 19701$$

$$V_m = 38934$$

$$W_m = 57596$$

$$S_m = 116225$$

Hence

$$u_m = U_m/S_m = 19701/116225 = 0.1695$$

$$v_m = V_m/S_m = 38934/116225 = 0.3350$$

$$w_m = W_m/S_m = 57596/116225 = 0.4956$$

## APPENDICES

The values of  $u_m$ ,  $v_m$ ,  $w_m$  sum to 1 (actually 1.0001) thus checking the whole computation. The total percentage reflectance is obtained thus:

$$Y = V = \frac{\sum t_{\lambda} E_{\lambda} \bar{v}_{\lambda}}{\sum E_{\lambda} \bar{v}_{\lambda}} = \frac{38934}{1078.96} = 36.1$$

Hence using the table of values of  $W^*$ , we obtain  $W^* = 65.62$ . The values of  $u$ ,  $v$  for standard illuminant A are  $u_o = 0.2560$ ,  $v_o = 0.3495$  and hence

$$U^* = (13)65.62(0.1695 - 0.2560) = -73.79$$

$$V^* = (13)65.62(0.3350 - 0.3495) = -12.37$$

$$W^* = 65.62$$

If another sample, having a slightly different spectral reflectance curve, resulted in values for illuminant A as follows:

$$U^* = -75.13$$

$$V^* = -11.04$$

$$W^* = 62.31$$

then the difference between the two samples would be given by:

$$\begin{aligned} & [(-73.79 + 75.13)^2 + (-12.37 + 11.04)^2 + (65.62 - 62.31)^2]^{\frac{1}{2}} \\ &= [(1.34)^2 + (-1.33)^2 + (3.31)^2]^{\frac{1}{2}} \\ &= (1.80 + 1.76 + 10.96)^{\frac{1}{2}} \\ &= (14.52)^{\frac{1}{2}} = 3.81 \end{aligned}$$

It will be seen that in the above example the difference in lightness,  $W^*$ , contributes most to the total colour difference; however, if the two samples are not seen side by side across a narrow dividing line, less weight should be given to the lightness difference. In this case a difference formula of the type

$$[(U_1^* - U_2^*)^2 + (V_1^* - V_2^*)^2 + (kW_1^* - kW_2^*)^2]^{\frac{1}{2}}$$

should be used, where  $k$  is chosen appropriately for the particular case. Thus if  $k$  is put equal to  $\frac{1}{4}$ , then in the above example the difference becomes:

$$\begin{aligned} & [(1.34)^2 + (-1.33)^2 + \frac{1}{4}(3.31)^2]^{\frac{1}{2}} \\ &= (1.80 + 1.76 + 2.74)^{\frac{1}{2}} \\ &= (6.30)^{\frac{1}{2}} = 2.51. \end{aligned}$$

## Worked Example

$\lambda$	$t_\lambda$	$E_\lambda$	$t_\lambda E_\lambda \bar{u}_\lambda$	$t_\lambda E_\lambda \bar{v}_\lambda$	$t_\lambda E_\lambda \bar{w}_\lambda$	$t_\lambda E_\lambda \bar{\theta}_\lambda / v_\lambda$	$100 E_\lambda \bar{\theta}_\lambda$
380	51.3	9.80	0	0	1	0	0
390	56.2	12.09	2	0	6	7	0
400	60.5	14.71	8	0	24	33	1
410	66.5	17.68	34	1	98	134	2
420	72.5	20.99	136	6	398	539	8
430	75.3	24.67	352	22	1056	1427	29
440	76.2	28.70	508	50	1605	2159	66
450	75.9	33.09	563	95	1946	2608	126
460	74.8	37.81	549	170	2204	2921	227
470	73.4	42.87	410	286	2148	2844	390
480	71.6	48.24	220	480	1960	2660	671
490	69.5	53.91	80	779	1981	2840	1121
500	66.7	59.86	13	1290	2467	3770	1933
510	63.9	66.06	26	2123	3500	5649	3323
520	60.8	72.50	186	3130	4727	8043	5148
530	57.0	79.13	408	3888	5554	9939	6821
540	52.6	85.95	876	4313	5859	11048	8200
550	48.0	92.91	1289	4437	5709	11437	9245
560	42.8	100.00	1697	4259	5124	11079	9950
570	37.0	107.18	2016	3775	4156	9948	10204
580	30.6	114.44	2140	3047	2969	8155	9956
590	25.5	121.73	2125	2350	1934	6408	9215
600	20.9	129.04	1911	1702	1121	4734	8142
610	16.8	136.35	1532	1152	580	3264	6858
620	12.9	143.62	1056	706	268	2030	5472
630	10.0	150.84	646	400	115	1161	3997
640	7.8	157.98	368	216	47	631	2765
650	6.7	165.03	209	118	21	348	1766
660	6.2	171.96	117	65	10	192	1049
670	5.9	178.77	61	34	5	100	572
680	5.4	185.43	31	17	2	50	315
690	4.9	191.93	14	8	1	23	157
700	5.0	198.26	8	4	0	12	81
710	6.2	204.41	5	3	0	8	43
720	9.3	210.36	4	2	0	6	21
730	17.4	216.12	3	2	0	6	11
740	27.5	221.67	3	2	0	5	7
750	42.7	227.00	2	1	0	3	2
760	56.2	232.12	1	1	0	4	2
770	66.1	237.01	2	0	0	0	0
Totals			19701	38934	57596	116225	107896



# APPENDICES

## RELATIONSHIP BETWEEN THE XYZ AND UVW SYSTEMS

$$x = 15u/(u-4v+2)$$

$$y = v/(u-4v+2)$$

$$z = \frac{2-0.5u-5v}{u-4v+2}$$

$$u = 2x/(6y-x+1.5)$$

$$v = 3y/(6y-x+1.5)$$

$$w = \frac{3y-3x+1.5}{6y-x+1.5}$$

$$X = 1\frac{1}{2}U$$

$$Y = V$$

$$Z = 1\frac{1}{2}U-3V+2W$$

$$U = \frac{2}{3}X$$

$$V = Y$$

$$W = -\frac{1}{2}X+1\frac{1}{2}Y+\frac{1}{2}Z$$

## CHROMATICITY CO-ORDINATES OF VARIOUS ILLUMINANTS

Illuminant	<i>x</i>	<i>y</i>	<i>z</i>	<i>u</i>	<i>v</i>	<i>w</i>
S <sub>A</sub>	0.4476	0.4074	0.1450	0.2560	0.3495	0.3945
3250K	0.4201	0.3976	0.1823	0.2424	0.3442	0.4134
S <sub>B</sub>	0.3484	0.3516	0.3000	0.2137	0.3234	0.4629
S <sub>C</sub>	0.3101	0.3162	0.3737	0.2009	0.3073	0.4918
D <sub>50</sub>	0.3457	0.3587	0.2956	0.2091	0.3254	0.4655
D <sub>55</sub>	0.3324	0.3475	0.3201	0.2044	0.3205	0.4751
D <sub>65</sub>	0.3127	0.3290	0.3583	0.1978	0.3122	0.4900
S <sub>E</sub>	0.3333	0.3333	0.3333	0.2105	0.3158	0.4737
9300K	0.2848	0.2932	0.4220	0.1915	0.2957	0.5128

## THE U\*V\*W\* SYSTEM

$$U^* = 13W^*(u-u_0)$$

$$V^* = 13W^*(v-v_0)$$

$$W^* = 25Y^{\frac{1}{3}}-17$$

$u_0, v_0$  are the chromaticity co-ordinates of the nominally achromatic colour, usually the illuminant for reflection samples and  $Y$  is expressed as a percentage and confined to values between 1 and 100. Colour differences are expressed as

$$[(U_1^*-U_2^*)^2+(V_1^*-V_2^*)^2+(kW_1^*-kW_2^*)^2]^{\frac{1}{2}}$$

where  $k = 1$  for samples in close proximity, but may have a lower value for other situations

## COLOUR MATCHING FUNCTIONS AND CHROMATICITY CO-ORDINATES

$\lambda$ (nm)	$\bar{u}$	$\bar{v}$	$\bar{w}$	$u$	$v$	$w$
380	0 0009	0 0000	0 0026	0 2659	0 0110	0 7322
390	0 0028	0 0001	0 0081	0 2564	0 0109	0 7327
400	0 0095	0 0004	0 0274	0 2558	0 0106	0 7336
410	0 0290	0 0012	0 0838	0 2545	0 0106	0 7349
420	0 0896	0 0040	0 2616	0 2522	0 0113	0 7365
430	0 1893	0 0116	0 5682	0 2461	0 0151	0 7388
440	0 2322	0 0230	0 7339	0 2348	0 0233	0 7420
450	0 2241	0 0980	0 7750	0 2161	0 0366	0 7472
460	0 1939	0 0600	0 7792	0 1877	0 0581	0 7543
470	0 1302	0 0910	0 6826	0 1441	0 1007	0 7552
480	0 0638	0 1300	0 5672	0 0828	0 1806	0 7366
490	0 0213	0 2080	0 5286	0 0282	0 2744	0 6974
500	0 0033	0 3230	0 6180	0 0035	0 3420	0 6545
510	0 0062	0 5030	0 8280	0 0046	0 7759	0 6195
520	0 0122	0 7100	1 0725	0 0231	0 3891	0 5878
530	0 1103	0 8620	1 2313	0 0501	0 3912	0 5588
540	0 1936	0 9540	1 2959	0 0792	0 3904	0 5304
550	0 2890	0 9950	1 2801	0 1127	0 3880	0 4903
560	0 3963	0 9950	1 1972	0 1531	0 3844	0 4625
570	0 5081	0 9520	1 0480	0 2026	0 3796	0 4179
580	0 6109	0 8700	0 8477	0 2623	0 3736	0 3640
590	0 6842	0 7570	0 6229	0 3315	0 3667	0 3018
600	0 7081	0 6310	0 4158	0 4035	0 3596	0 2369
610	0 6684	0 5030	0 2534	0 4691	0 3530	0 1778
620	0 5696	0 3810	0 1444	0 5202	0 3479	0 1318
630	0 4283	0 2650	0 0763	0 5565	0 3443	0 0992
640	0 2986	0 1750	0 0386	0 5830	0 3417	0 0753
650	0 1890	0 1070	0 0187	0 6005	0 3400	0 0596
660	0 1099	0 0610	0 0090	0 6108	0 3380	0 0503
670	0 0583	0 0320	0 0043	0 6161	0 3384	0 0455
680	0 0312	0 0170	0 0021	0 6199	0 3380	0 0421
690	0 0151	0 0082	0 0010	0 6226	0 3377	0 0397
700	0 0076	0 0041	0 0005	0 6234	0 3377	0 0390
710	0 0039	0 0021	0 0002	0 6234	0 3377	0 0390
720	0 0019	0 0010	0 0001	0 6234	0 3377	0 0390
730	0 0010	0 0005	0 0001	0 6234	0 3377	0 0390
740	0 0005	0 0002	0 0000	0 6234	0 3377	0 0390
750	0 0002	0 0001	0 0000	0 6234	0 3377	0 0390
760	0 0001	0 0001	0 0000	0 6234	0 3377	0 0390
770	0 0001	0 0000	0 0000	0 6234	0 3377	0 0390
780	0 0000	0 0000	0 0000	0 6234	0 3377	0 0390

## APPENDICES

## W\* FOR VARIOUS VALUES OF Y

Y%	0	01	02	03	04	05	06	07	08	09
100	99 05	99 09	99 13	99 16	99 18	99 23	99 28	99 32	99 35	99 38
99	98 65	98 69	98 73	98 77	98 80	98 84	98 88	98 93	98 98	99 02
98	98 25	98 30	98 35	98 39	98 43	98 47	98 50	98 54	98 58	98 62
97	97 88	97 92	97 95	97 99	98 03	98 07	98 10	98 14	98 18	98 22
96	97 48	97 52	97 55	97 59	97 63	97 67	97 70	97 75	97 80	97 84
95	97 08	97 12	97 15	97 19	97 23	97 28	97 33	97 37	97 40	97 44
94	96 68	96 72	96 75	96 79	96 83	96 88	96 93	96 97	97 00	97 04
93	96 28	96 32	96 35	96 39	96 43	96 47	96 50	96 55	96 60	96 64
92	95 85	95 90	95 95	95 99	96 03	96 07	96 10	96 14	96 18	96 23
91	95 45	95 49	95 53	95 58	95 63	95 67	95 70	95 74	95 78	95 82
90	95 03	95 08	95 13	95 17	95 20	95 24	95 28	95 32	95 38	95 42
89	94 63	94 67	94 70	94 74	94 78	94 83	94 88	94 92	94 95	94 99
88	94 20	94 24	94 28	94 33	94 38	94 42	94 45	94 49	94 53	94 58
87	93 78	93 82	93 85	93 90	93 95	93 99	94 03	94 08	94 13	94 17
86	93 35	93 39	93 43	93 48	93 53	93 57	93 60	93 65	93 70	93 74
85	92 93	92 97	93 00	93 05	93 10	93 14	93 18	93 23	93 28	93 31
84	92 50	92 54	92 58	92 63	92 68	92 72	92 75	92 79	92 83	92 88
83	92 05	92 10	92 15	92 19	92 23	92 28	92 33	92 37	92 40	92 45
82	91 63	91 67	91 70	91 75	91 80	91 84	91 88	91 93	91 98	92 02
81	91 18	91 22	91 25	91 30	91 35	91 39	91 43	91 48	91 53	91 58
80	90 73	90 78	90 83	90 87	90 90	90 95	91 00	91 04	91 08	91 13
79	90 28	90 33	90 38	90 42	90 45	90 50	90 55	90 59	90 63	90 68
78	89 83	89 87	89 90	89 95	90 00	90 05	90 10	90 14	90 18	90 23
77	89 35	89 40	89 45	89 50	89 55	89 59	89 63	89 68	89 73	89 78
76	88 90	88 95	89 00	89 04	89 08	89 13	89 18	89 23	89 28	89 32
75	88 43	88 48	88 53	88 58	88 63	88 67	88 70	88 75	88 80	88 85
74	87 95	88 01	88 05	88 10	88 15	88 20	88 25	88 29	88 33	88 38
73	87 48	87 53	87 58	87 63	87 68	87 72	87 78	87 82	87 88	87 91
72	87 00	87 05	87 10	87 15	87 20	87 25	87 30	87 34	87 40	87 44
71	86 53	86 57	86 63	86 67	86 73	86 76	86 80	86 86	86 90	86 96
70	86 03	86 08	86 13	86 18	86 23	86 28	86 33	86 38	86 43	86 47
69	85 55	85 59	85 65	85 69	85 75	85 79	85 83	85 89	85 93	85 98
68	85 05	85 09	85 15	85 19	85 25	85 29	85 35	85 39	85 45	85 49
67	84 55	84 59	84 65	84 69	84 75	84 79	84 85	84 89	84 95	84 99
66	84 03	84 08	84 13	84 19	84 23	84 29	84 35	84 39	84 45	84 49
65	83 53	83 57	83 63	83 67	83 73	83 78	83 83	83 88	83 93	83 98
64	83 00	83 05	83 10	83 16	83 20	83 26	83 33	83 36	83 43	83 47
63	82 48	82 53	82 58	82 64	82 70	82 74	82 80	82 84	82 90	82 95
62	81 95	82 00	82 05	82 11	82 15	82 21	82 28	82 32	82 38	82 43
61	81 43	81 47	81 53	81 57	81 63	81 68	81 73	81 79	81 85	81 90
60	80 88	80 93	80 98	81 04	91 10	81 14	81 20	81 25	81 30	81 36
59	80 33	80 38	80 43	80 49	80 55	80 60	80 65	80 71	80 78	80 82
58	79 78	79 83	79 88	79 94	80 00	80 05	80 10	80 16	80 23	80 27
57	79 23	79 27	79 33	79 38	79 45	79 49	79 55	79 61	79 65	79 72
56	78 65	78 70	78 75	78 82	78 88	78 93	79 00	79 04	79 10	79 16
55	78 08	78 13	78 20	78 25	78 30	78 36	78 43	78 48	78 53	78 59
54	77 50	77 55	77 60	77 67	77 73	77 79	77 85	77 90	77 95	78 02
53	76 90	76 97	77 03	77 09	77 15	77 20	77 25	77 32	77 38	77 44
52	76 33	76 37	76 43	76 49	76 55	76 61	76 68	76 73	76 80	76 85
51	75 70	75 77	75 83	75 89	75 95	76 01	76 08	76 13	76 20	76 25

## W\* FOR VARIOUS VALUES OF Y

Y%	0	01	02	03	04	05	06	07	08	09
50	75 10	75 16	75.23	75 29	75 35	75 41	75 48	75 53	75 60	75 65
49	74 48	74 55	74 60	74 67	74 73	74 79	74 85	74 92	74 98	75 04
48	73 85	73 92	73 98	74 05	74 10	74 17	74 23	74 30	74 35	74 42
47	73 23	73 29	73 35	73 41	73 48	73 54	73 60	73 67	73 73	73 79
46	72 58	72 64	72 70	72 77	72 83	72 90	72 98	73 03	73 10	73 16
45	71 93	71 99	72 05	72 12	72 18	72 25	72 33	72 38	72 45	72 51
44	71 25	71 33	71 40	71 46	71 53	71 59	71 65	71 73	71 80	71 86
43	70 58	70 65	70 73	70 79	70 85	70 92	71 00	71 06	71 13	71 19
42	69 90	69 97	70 05	70 11	70 18	70 25	70 33	70 38	70 45	70 52
41	69 20	69 28	69 35	69 42	69 48	69 56	69 63	69 69	69 78	69 83
40	68 50	68 57	68 65	68 71	68 78	68 85	68 93	69 00	69 08	69 14
39	67 78	67 85	67 93	68 00	68 08	68 14	68 21	68 29	68 35	68 43
38	67 05	67 12	67 20	67 27	67 35	67 42	67 50	67 56	67 63	67 71
37	66 30	66 38	66 45	66 53	66 60	66 68	66 75	66 83	66 90	66 98
36	65 55	65 62	65 70	65 78	65 85	65 93	66 00	66 08	66 15	66 23
35	64 78	64 86	64 93	65 01	65 10	65 17	65 25	65 32	65 40	65 47
34	64 00	64 07	64 15	64 23	64 30	64 39	64 48	64 54	64 63	64 70
33	63 20	63 27	63 35	63 43	63 50	63 59	63 68	63 75	63 83	63 91
32	62 38	62 45	62 53	62 62	62 70	62 78	62 88	62 95	63 03	63 11
31	61 53	61 62	61 70	61 79	61 88	61 96	62 05	62 12	62 20	62 29
30	60 68	60 77	60 85	60 94	61 03	61 11	61 20	61 28	61 38	61 45
29	59 80	59 90	59 98	60 07	60 15	60 25	60 33	60 42	60 50	60 60
28	58 93	59 01	59 10	59 19	59 28	59 37	59 45	59 54	59 63	59 72
27	58 00	58 09	58 18	58 28	58 38	58 46	58 55	58 64	58 73	58 83
26	57 08	57 16	57 25	57 35	57 45	57 54	57 63	57 72	57 83	57 91
25	56 10	56 20	56 30	56 39	56 50	56 59	56 68	56 78	56 88	56 97
24	55 11	55 21	55 33	55 41	55 50	55 61	55 70	55 81	55 90	56 00
23	54 10	54 20	54 30	54 41	54 50	54 61	54 70	54 81	54 93	55 01
22	53 05	53 16	53 28	53 37	53 48	53 58	53 68	53 79	53 90	53 99
21	51 97	52 08	52 20	52 30	52 40	52 52	52 63	52 73	52 85	52 95
20	50 86	50 97	51 08	51 20	51 30	51 42	51 53	51 64	51 75	51 86
19	49 71	49 83	49 95	50 06	50 18	50 29	50 40	50 52	50 63	50 75
18	48 52	48 64	48 75	48 88	49 00	49 12	49 25	49 36	49 48	49 59
17	47 28	47 41	47 53	47 66	47 78	47 91	48 03	48 15	48 28	48 40
16	46 00	46 13	46 25	46 39	46 53	46 65	46 78	46 90	47 03	47 16
15	44 66	44 79	44 93	45 06	45 20	45 33	45 48	45 60	45 73	45 87
14	43 25	43 40	43 55	43 68	43 83	43 96	44 10	44 24	44 38	44 52
13	41 78	41 93	42 08	42 23	42 38	42 53	42 68	42 82	42 98	43 11
12	40 24	40 40	40 55	40 71	40 88	41 02	41 18	41 33	41 48	41 63
11	38 60	38 77	38 93	39 10	39 28	39 43	39 60	39 76	39 93	40 08
10	36 86	37 04	37 23	37 39	37 58	37 75	37 93	38 09	38 25	38 43
9	35 00	35 19	35 38	35 57	35 78	35 95	36 13	36 32	36 50	36 68
8	33 00	33 21	33 43	33 62	33 83	34 02	34 23	34 42	34 63	34 81
7	30 82	31 05	31 28	31 50	31 73	31 94	32 15	32 37	32 58	32 79
6	28 43	28 68	28 93	29 17	29 43	29 66	29 90	30 13	30 38	30 60
5	25 75	26 03	26 33	26 59	26 85	27 13	27 40	27 66	27 93	28 18
4	22 69	23 01	23 33	23 65	23 96	24 28	24 58	24 88	25 18	25 46
3	19 06	19 45	19 85	20 22	20 60	20 96	21 33	21 67	22 03	22 35
2	14 50	15 02	15 53	16 00	16 48	16 93	17 38	17 81	18 25	18 65
1	8 00	8 81	9 58	10 29	10 98	11 62	12 25	12 84	13 40	13 97

## APPENDICES

## SPECTRAL POWER DISTRIBUTIONS

$\lambda$ (nm)	$S_A$	3250K	$S_B$	$S_C$	$D_{80}$	$D_{85}$	$D_{95}$
300	0 93				0 02	0 02	0 03
310	1 36				2 00	2 10	3 30
320	1 93		0 02	0 01	7 80	11 20	20 20
330	2 66		0 50	0 40	14 80	20 60	37 10
340	3 59		2 40	2 70	17 90	23 90	39 90
350	4 74		5 60	7 00	21 10	27 80	44 90
360	6 14		9 60	12 90	23 90	30 60	46 60
370	7 82		15 20	21 40	26 90	34 30	52 10
380	9 80	16 59	22 40	33 00	24 50	32 60	50 00
390	12 09	19 63	31 30	47 40	29 80	38 10	54 60
400	14 71	22 95	41 30	63 30	49 30	61 10	82 80
410	17 68	26 55	52 10	80 60	56 50	68 60	91 50
420	20 99	30 42	63 20	98 10	60 00	71 60	93 40
430	24 67	34 53	73 10	112 40	57 80	67 90	86 70
440	28 70	38 87	80 80	121 50	74 80	85 60	104 90
450	33 09	43 42	85 40	124 00	87 20	98 00	117 00
460	37 81	48 15	88 30	123 10	90 60	100 50	117 80
470	42 87	53 04	92 00	123 80	91 40	99 90	114 90
480	48 24	58 06	95 20	123 90	95 20	102 70	115 90
490	53 91	63 19	96 50	120 70	92 00	98 10	108 80
500	59 86	68 40	94 20	112 10	95 70	100 70	109 40
510	66 06	73 67	90 70	102 30	96 60	100 70	107 80
520	72 50	78 97	89 50	96 90	97 10	100 00	104 80
530	79 13	84 27	92 20	98 00	102 10	104 20	107 70
540	85 95	89 56	96 90	102 10	100 80	102 10	104 40
550	92 91	94 81	101 00	105 20	102 30	103 00	104 00
560	100 00	100 00	102 80	105 30	100 00	100 00	100 00
570	107 18	105 12	102 60	102 30	97 70	97 20	96 30
580	114 44	110 14	101 00	97 80	98 90	97 70	95 80
590	121 73	115 05	99 20	93 20	93 50	91 40	88 70
600	129 04	119 83	98 00	89 70	97 70	94 40	90 00
610	136 35	124 48	98 50	88 40	99 30	95 10	89 60
620	143 62	128 99	99 70	88 10	99 00	94 20	87 70
630	150 84	133 33	101 00	88 00	95 70	90 40	83 30
640	157 98	137 51	102 20	87 80	98 80	92 30	83 70
650	165 03	141 52	103 90	88 20	95 70	88 90	80 00
660	171 96	145 35	105 00	87 90	98 20	90 30	80 20
670	178 77	149 00	104 90	86 30	103 00	93 90	82 30
680	185 43	152 46	103 90	84 00	99 10	90 00	78 30
690	191 93	155 74	101 60	80 20	87 40	79 70	69 70
700	198 26	158 83	99 10	76 30	91 60	82 80	71 60
710	204 41	161 73	96 20	72 40	92 90	84 80	74 30
720	210 36	164 44	92 90	68 30	76 80	70 20	61 60
730	216 12	166 96	89 40	64 40	86 60	79 30	69 90
740	221 67	169 30	86 90	61 50	92 60	85 00	75 10
750	227 00	171 46	85 20	59 20	78 20	71 90	63 60
760	232 12	173 43	84 70	58 10	57 70	52 80	46 40
770	237 01	175 23	85 40	58 20	82 90	75 90	66 80
780	241 68				78 30	71 80	63 40
790	246 12					72 90	64 30
800	250 33					67 30	59 50
810	254 31					58 70	52 00
820	258 07					65 00	57 40
830	261 60					68 30	60 30

## APPENDIX 4

### Film dimensions

*Sizes of film formats (mm)*

<i>Motion Picture</i>	<i>Camera aperture</i>	<i>Projection aperture</i>	<i>Reproduced in television</i>
8 mm	3.68 × 4.88	3.28 × 4.37	
Super 8	4.22 × 6.22	3.99 × 5.32	
9.5 mm	—	6.15 × 8.00	
16 mm	7.49 × 10.26	7.21 × 9.65	7.01 × 9.35
35 mm silent (obsolete)	—	17.25 × 23.00	
35 mm academy	16.03 × 22.05	15.24 × 20.96	15.10 × 20.12
35 mm wide-screen (1.85 to 1)	—	11.33 × 20.96	
35 mm Cinemascope (2.35 to 1)	—	18.16 × 21.31	
70 mm	—	22.10 × 48.56	

<i>Still</i>	<i>Nominal</i>	<i>Typical area used</i>
110 (Pocket Instamatic)	12.9 × 17.0	12.0 × 15.8
Half-frame 35 mm (still)	18 × 24	17 × 23
35 mm (still)	24 × 36	23 × 34.5
828 (Bantam)	28 × 40	27 × 39
126 (Instamatic)	28 × 28	28 × 28
Half 127	30 × 40	29 × 38
127 square	40 × 40	39 × 39
127	40 × 65	39 × 60
Half 120 and half 620	45 × 60	40 × 56
120 and 620 square	60 × 60	56 × 56
70 mm (still)	60 × 90	56 × 72
120 and 620 (2¼ × 3¼ in)	60 × 90	56 × 81
Quarter plate	82 × 108	80 × 105
9 × 12 cm	90 × 120	87 × 117
4 × 5 in	102 × 127	99 × 124
Half plate	120 × 165	117 × 162
Whole plate	165 × 216	162 × 213
8 × 10 in	203 × 254	200 × 251

Motion-picture film speeds

Format	Pictures per second	Pictures per foot	Feet per second	Metres per minute	Sound relative to picture (frames)	
					Optical	Magnetic
8 mm (silent)	16	80	0.2	3.66	—	—
8 mm (sound)	18	80	0.225	4.11	—	56 ahead
8 mm (sound)	24	80	0.3	5.48	—	56 ahead
Super 8 (silent)	18	72	0.25	4.56	—	—
Super 8 (sound)	24	72	0.33	6.08	22 ahead	18 ahead
16 mm (silent)	16	40	0.4	7.31	—	—
16 mm (sound)	24	40	0.6	10.97	26 ahead	28 ahead
35 mm (silent)	16	16*	1.0*	18.24	—	—
35 mm (sound)	24	16*	1.5*	27.36	21 ahead	28 behind
65 mm and 70 mm	24	12.8*	1.875*	34.20	—	24 behind

\* For 35 mm and 70 mm film, lengths are customarily measured in film-feet 1 film-foot = 11.968 in.

# INDEX

- Abrahams, I C*, 406, 407, 412  
*Abramson, A*, 513  
 absolute methods, of picture assessment, 167  
 absorbing dyes, in films, 204, 360  
 acceptability of colour differences, 170  
 acutance, 356-357  
*Adams, E Q*, 114  
 adaptation, 40, 44, 46, 117-121, 171-175, 181, 218, 440  
 Addavision system, 478  
 additive methods, 20, 417-425  
     errors in, 27, 87-93  
     principle, 10-19  
 additivity rule, of densities, 251, 273, 275, 277  
*Adelstein, P Z*, 257  
 adjacency effects, 225, 353, 360  
 aerial photography, 203  
 after-glow of phosphors, 370, 482, 484  
 Agfacolor system, 194, 196, 315  
     mosaic process, 22  
     reversal films, 198  
 agreed spectral response, in densitometers, 237, 240  
*Aldington, J N*, 143, 163  
*Aldworth, R C*, 154, 155, 163  
 alkalis in photographic processing, 321  
*Allen, E*, 168, 185  
*Allen, G S*, 571, 572, 577, 578  
*Allnatt, J W*, 166, 185  
 amateur photographic systems, 201-202  
 amateurs' negatives, printing, 283-306  
 ambient light, 178, 214, 417, 486, 491  
 American Standards, 227, 234, 252, 257, 543, 546  
 Ampex Corporation, 498  
 amplitudes, maximum, of N T S C signals, 463-465, 474-475  
*Anderson, C*, 204, 206  
*Anderson, C E*, 485, 494, 498, 513  
 ANLAB (40) colour difference formula, 114  
 anode, of cathode-ray tubes, 414  
     voltages, in television picture tubes, 416  
 Anscochrome films, 198  
 antifoggants, 321  
 anti-halation layer, in films, 324, 362  
 aperture correction, in television, 398, 411-412  
     horizontal, 411  
     vertical, 411  
 Apple tube, 429  
*Aristotle, xxi*  
 artificial light, levels of, 171  
 aspect ratio, 368  
 atmospheric absorption, 42, 148  
*Attew, J E*, 412, 413  
 audio discs, 495, 507  
*Austin, M*, 538, 546  
 Autochrome plate, 22  
 Autoscreen film, 533, 547  
 backgrounds, effects of, see surrounds  
 backing layer, in films, 324, 362  
 balanced hue of dyes and inks, 548  
*Baldwin, J L E*, 498, 513  
 Banana tube, 430  
 band-saving, 375-377, 452, 455, 460, 465, 467  
 band-sharing, 379-382, 442  
     effect on monochrome receivers, 382-383, 442  
 band-width, 367-369, 375, 452, 455, 460, 465, 467  
 barium sulphate, 232  
*Barnett, G F*, 429, 441  
*Barr, C R*, 268, 270, 279, 331, 348, 360, 362  
*Barrows, W E*, 164  
*Bartleson, C J*, 36, 40, 44, 47, 48, 50, 56, 69, 172, 177, 180, 183, 185, 221, 246, 257, 286, 293, 306, 389, 391  
*Baumann, E*, 431, 441  
 beam currents, in television, 417  
*Beeson, E J G*, 154, 155, 163, 164  
*Beilfuss, H R*, 205, 206, 324, 331  
*Beiser, L*, 485, 494  
*Bello, H J*, 204, 206, 207, 360, 361, 362  
*Belsey, R*, 94, 95  
*Bent, R L*, 331  
*Berger, H J*, 202, 206, 207  
*Bermane, D*, 257  
*Bertero, E P*, 402, 413  
*Bethell, P*, 539, 546  
*Bingley, F J*, 429, 441  
 binocular matching, 118, 172, 218  
*Bishop, N*, 569, 577  
 black-body locus, 158  
     sources, 141, 158, 159  
 black image, in printing, 528, 549, 550, 553, 555, 558, 568, 569, 570, 575, 576  
 black-level, in television, 390, 416, 491, 492  
 black-out bias, in television, 416  
 blacks, 215, 217, 218, 276, 378, 491, 492, 493



# INDEX

- Blaxland, J*, 290, 293, 297, 306  
 bleaching, of silver, 195, 321-324  
 blives, 195, 322  
 block dyes, 125-132  
 blue, 31, 524  
 blue-saving, 372-375, 455-461  
 blue sky, 34, 42, 43, 103, 180-184  
     water, 42  
*Borock, W A*, 155, 164  
 boiling, of graininess, in motion pictures, 334  
*Bomback E S*, 207  
 borders, effects of, see surrounds  
*Borgan, H*, 412, 413  
*Bouws, G*, 403, 413  
*Bray, C P*, 44, 47, 180, 183, 185  
 B R E M A phosphors, 93, 94, 95, 126, 129-132, 138, 384, 391, 413, 438, 441  
*Breneman, E J*, 48, 50, 56, 69, 172, 177, 185, 220, 221, 246, 257, 389, 391  
*Breton, H E*, 362, 363  
*Brewer, W L*, 19, 89, 95, 134, 138, 202, 206, 207, 213, 221, 243, 257, 258, 276, 277, 279, 315, 331, 487, 494  
 Brewster's law, 163  
 brightness, 70, 416  
 British Standards, 161, 162, 164, 227, 257, 493, 494, 544, 546, 563  
*Brocklebank, R W*, 94, 95  
*Brothers, D L*, 493, 494  
*Brown, G*, 389, 391  
*Brown, G H*, 331  
*Brown, I*, 486, 494  
*Brown, P K*, 13, 15, 19  
*Brown, W R J*, 25, 27  
*Brownstein, S A*, 129, 132, 138  
*Bruch, W*, 509, 513  
 buffers, in photographic solutions, 321  
*Burch, J M*, 100, 123  
*Burgin, R*, 164  
*Burnham, R W*, 118, 121, 122, 172, 179, 185  
*Burr, R P*, 487, 494  
  
*Caddigan, J L*, 487, 494  
*Calkin, R B*, 295, 306  
 Callier co-efficient, 337  
 cameras, process, 519, 547  
     Technicolor, 373  
     colour television, 23, 374, 393-413  
     combined film and television, 478-479  
 camouflage detection, 203  
*Capstaff, J G*, 200, 206  
 carbon arcs, 155, 157, 431  
*Carnahan, W H*, 52, 69, 215, 221  
*Carnt, P S*, 392, 476  
 carrier frequencies, 391  
 carrier-sharing, 383, 442, 452, 454, 456  
 cartoons, 391  
*Cartwright, H M*, 534  
*Castellam, A P*, 155, 164  
  
 cathode-ray tubes, 22-26, 414-418  
 cathodes, of television tubes, 378, 414  
 centre of gravity law, 82, 83, 111, 112, 449, 589  
*Chandler J S*, 501, 513  
 characteristic curve, in photography, 49, 231, 237-249, 260, 269  
     toe, 43, 78  
 checking the results, in printing, 535-546  
 chemistry of colour photography, 307-331  
 chequer-board pattern, in television, 379-381  
 chlorophyll, 3, 203  
 chroma, Munsell, 71  
 Chromacodec, 412-413  
 chromaticity, 71  
     co-ordinates, 81  
         of illuminants, 159, 594  
         of the spectrum, 595  
     limits of colours, 92, 94  
 Chromatron, 424  
 chrominance signals, 13, 377-379, 445-449  
 Cibachrome prints, 209, 325  
 C I E, 101, 112, 122, 164, 543, 546  
     International Lighting Vocabulary, 70, 95  
 Cilchrome prints, 209, 325  
 cinema, viewing distances, 336  
 Cinemascope, 599  
*Clapper, F R*, 129, 132, 138, 169, 185, 212, 221, 253, 258, 531, 534, 554, 558, 563, 568, 577  
*Clark, L D*, 244, 257  
*Clark, W*, 547, 563  
*Clarke, F J J*, 122  
*Clarkson, M E*, 125, 138  
 classification, in photographic printing, 284, 286, 288, 289, 290, 292, 297, 298  
 closed circuit television, 282, 371, 402  
 clouds, 40, 149  
*Coates, E*, 114, 123  
*Collins, R B*, 207, 325, 331  
 colorimetric colour reproduction, 169-170, 176-177, 273-276, 524-528  
     quality factor, 134  
     tables, 589-598  
 colour appearance, measurement of, 116-122  
     balance, 43, 44, 46, 276, 277, 284, 286, 378, 439, 485  
     bar test signal, 464  
     blindness, 5, 99  
     break-up, in television, 21, 371  
 colour-burst signal, 453, 454  
 colour calculations, 96-116, 444-449, 459-462, 468-473, 583-585, 589-592  
     classification, of negatives, 286, 288, 289, 290, 292, 297, 298  
     defective observers, 5, 99  
     derivations, 263  
     difference formulae, 112-115, 170, 592  
         signals, 13, 377-379, 445-465  
     developing solutions, 320-321

colour—*continued*

colour development, 192-198, 307-311, 318-319  
 dye-coupling, 192-193, 307-311, 318-319  
 primary, 307, 308  
 secondary, 192-193, 307-311, 318-319  
 self-coupling, 307, 308  
 failure, in amateur printing, 286  
 films for colour television, 477-494  
 fringing, in television, 404, 411  
 gamuts, 93, 124, 127, 390, 436, 438, 443  
 colour-matching equations, notations for, 76  
 functions, 75, 76, 99, 109, 134, 274, 275, 384-387, 590, 595  
 functions, negative portions of, 75, 78, 87, 134, 384, 387  
 units, 76, 82, 100, 444, 583  
 colour-mixture curves, see colour-matching functions  
 colour names, 116, 117  
 negatives, 46, 196, 200-202, 209-210, 238-239, 281-284, 299, 479, 492  
 plates, list of, xvii  
 rendering index, general, 160, 543  
 rendering index, special, 160  
 rendering, of light sources, 160-163, 543  
 rendering, spectral band method, 161  
 scanners, in printing, 565-578  
 specification, 100-112, 589-598  
 standards, 96-115, 589-598  
 physical, 122  
 television cameras, 393-413  
 four-tube, 406-408  
 R-Y-B, 404-405  
 single-tube, 412  
 tubes for, 393-402  
 two-tube, 374, 412  
 temperature, 142, 158  
 meters, 144, 151  
 of light sources, 156, 158  
 terminology, 70  
 transformations, 101, 385, 445, 471-473  
 triangle, 70, 81-89, 100-112  
 coloured couplers, 202, 206, 240, 259, 263-267, 317-318  
 Columbia Broadcasting System (CBS), 21, 371, 503  
 Combs, C S, 25, 27  
 Compaan, K, 512, 513  
 comparative methods, of picture assessment, 165  
 comparing transparencies, 543-544  
 with reflection prints, 544-546  
 compatibility, 21, 23, 371, 377, 388  
 Condit, H R, 147, 149, 150, 164, 214, 221, 418, 441  
 cones, retinal, 12, 15, 21, 32  
 unwanted responses of, 19, 32, 35

constant luminance principle, 376, 379, 388, 440, 452  
 contact screens, 530-533, 547, 551, 565, 574  
 contours out of green technique, in television, 412  
 contrast, 32-34, 48-69, 91-93, 172-174, 177-180  
 apparent, effect of illumination level on, 51, 220  
 mismatch 247-249, 486  
 television, 390, 416, 417, 491, 492  
 control-grid, 414  
 converting originals, for printing, 535, 536  
 Corbett, J, 487, 494  
 Corbett, J M, 166, 185  
 Cornwell-Clyne, A, 27, 94, 95, 138, 207  
 correlated colour temperature, 158  
 corresponding colour reproduction, 177-180  
 coupler, competing, 314  
 coupler-incorporated films, 194, 315  
 couplers, 192, 308, 309, 311-318  
 coloured, 202, 206, 240, 259, 263-267, 317-318  
 development-inhibitor-releasing (D I R), 270, 330-331, 348, 360  
 in developers, 198, 314-315, 323  
 long molecular chains for, 168, 299, 312  
 oil droplets for, 194, 315, 316, 329, 330  
 phenolic, 313  
 pyrazolones, 312  
 Cox, H W, 575, 577  
 C P S Emitron tube, 396  
 Craig, D R, 574, 577  
 Crane, E M, 25, 27, 356, 362  
 Crawford, B H, 121, 122, 161, 164, 544, 546  
 Crawley, G, 325, 331  
 Ciosfield Diascan, 570  
 Magnascan, 574  
 Scanatron 572  
 crossline screen, 519, 547  
 cross-talk, 379, 382, 465, 490  
 Crowley, V D, 410, 413  
 Cummins G E, 362, 363  
 curve shape, characteristic, effects of, 247-249  
 cyan, 28, 525

Dartnall, H J A, 13, 19  
 Davies, B J, 345, 360, 362  
 Davies, E R, 200, 206  
 Davies, I F, 155, 163, 164  
 Dawson, G H, 239, 257  
 daylight, 42, 45, 107, 147, 156, 171, 591, 598  
 films, 46  
 dead heat, in photographic printing, 293  
 decibels, 398  
 decoding tubes, 425  
 Deer, P L, 205, 206  
 definition, 28, 204, 224, 349-362, 452, 460, 466, 479, 523, 550  
 De Haan, E F, 400, 402, 413, 429

## INDEX

- De Lang, H*, 403, 413  
 delay-line, 383, 452, 453, 509  
*De Marsh, L E*, 69, 115, 122, 129, 138, 168, 169, 185, 286, 306, 386, 390, 391, 491, 494  
 densitometers, 231-234  
     reflection, 216-217  
 densitometry, 223, 231-257  
 density, actinic, 237, 254  
     analytical, 251-254, 268  
     classification of negatives, 284, 286, 288-290, 292, 297, 298  
     colorimetric, 249-250  
     diffuse, 234  
     doubly-diffuse, 234  
     equivalent neutral, 252  
     exposure, 254  
     integral, 240-246, 252, 268  
     maximum, 216  
     monochromatic, 251  
     optical, 48, 212, 223, 231  
     printing, 237-240, 273  
     reflection, 252-254  
     spectral, 250-251, 299  
     specular, 234  
*De Palmer, J J*, 356, 362, 501, 513  
 depth, perception of, 47, 62  
*De Ramaux, M*, 317, 331  
 dermatitis, 310  
*De Valois R L*, 13, 19  
 developer, oxidized, 191-198, 307-311, 318-319  
 developing agents, 192, 308, 309-311  
     competing, 321  
 development-inhibitor-releasing (D I R )  
     couplers, 270, 330-331, 348, 360  
*De Vryer, F W*, 412, 413  
 dichroic mirrors, 386, 402-403, 418  
*Dickopp, G.*, 508, 513  
 diffraction method, 27  
 diffusion, optical, 234-237, 349, 358  
 direct screening, in printing, 532, 554-555  
 discounting illuminant colour, 94, 248  
 discs, video-recording on, 507-513  
 display devices for colour television, 414-441  
 distribution temperature, 158  
*D-log E* curves, 49, 231, 260, 269, 297  
*Dobelle, W H*, 13, 15, 19  
 dodging, 575  
*Doerner, E C*, 340, 341, 362  
 dominant wavelength, 71  
*Donlon, J H.*, 205, 206  
 dot-image, in printing, 521, 524-529  
 dot-interlacing, in television, 372  
 dot-triads, in television, 22, 420  
 double side-band transmission, 382, 455, 465  
*Doyle, O*, 507, 513  
*Dressler, R*, 25, 27, 424, 425, 441  
*Dreyfoos, A W*, 282, 306  
*Driffield, V C*, 231  
 drive, in television, 417  
*Duerr, H H*, 258  
 Dufaycolor mosaic, 22  
*Du Hauron, L D*, 28, 31, 34  
*Duke, V J*, 25, 27  
*Dull, R B*, 156, 164  
*Dundon, M L*, 204, 206  
 duplicating film, 65, 536, 539-543  
     tone reproduction in, 64, 259-263, 536, 539-543  
     video recordings, 512-513  
 dust, 39, 42  
 dye-bleach systems, 325  
 dye-coupling reactions, 318-319  
 dye-images, 32, 192, 193, 270, 271, 307  
     physical form of, 319, 334, 342-348, 361, 523  
 dye-removal systems, 325-331  
 dye-transfer systems, 189, 203, 263, 325-330, 362, 372, 523  
 dyes, azomethine, 309, 312  
     block, 125-133  
     equivalent, 267  
     ideal, 125-133  
     identical, 8, 273-274  
     indocyanine, 309, 313, 314  
     unwanted absorptions of, 32, 35, 127, 206, 213, 262, 263, 537  
     spectral broadening of, in reflecting layers, 213-214  
 Dynachrome films, 200  
 Eastman Colour films, 196, 203-206, 240, 245, 373  
 Eastman Kodak Co., 225, 257  
*Eckerle, K L.*, 122  
 edge effects, 225, 263, 353, 360  
*Edgecombe, L I*, 229, 257  
*Edwards, E F*, 164  
 effective signal voltage, 416  
 efficacies, for tungsten filament lamps, 143, 162  
 Eidophor, 431-432  
*Eisen, F C*, 27  
 Ektachrome Commercial film, 243-244  
 Ektachrome films, 198, 202, 205, 523  
 Ektacolor paper, 245  
 Ektacolor sheet films, 196, 203, 263  
 electro-luminescent panels, 434  
 electron beam recording, 505  
 electronic correction of film, 485  
     masking, 259, 487-490  
     matrixing, 79, 385, 387, 402  
 Electronicam system, 478  
 energy converting filters, 144-146  
*Engel, C E*, 359, 362  
 enlargement, 209  
 enlargers, colour, 293-296  
 equal-energy illuminant, see equal power source  
 equal-power source, 76

- equivalent colour reproduction, 172-175  
 equivalent sign, 76  
*Estes, R L*, 57, 69, 214, 221  
 European standard inks, 563, 564  
 European Standards, 563  
*Evans, C H*, 25, 27, 484, 494  
*Evans, R M*, 9, 15, 19, 34, 44, 46, 47, 62, 69, 89, 95, 118, 121, 122, 138, 172, 176, 179, 185, 202, 206, 207, 213, 221, 255, 257, 258, 263, 279, 284, 286, 306, 315, 331, 487, 494  
 E V R (electronic video recording), 503-506, 513  
 exact colour reproduction, 78, 170-171  
 existing-light photography, 174, 206  
 exposure, actinic, 254  
   errors, 201, 283  
   latitude, 201, 210, 240, 248-249, 333  
   times, 224, 226, 289-292, 302  
 fabrics, 39  
 facsimile transmission, 538-539  
*Fairbairn, I A*, 408, 413  
 Fairchild Scan-a-color, 570  
*Faulhaber, M E*, 114, 122  
*Faulkner, W J*, 371, 391  
 Federal Communications Commission (F C C), 21, 371, 442  
 Ferranicolor films, 198  
 field of view, angular subtense of, 44, 101, 172, 544  
 field-sequential colour television, 20-21, 370-371, 402, 432  
 fields, television, 21, 370-371  
 filaments, tungsten, 140, 143  
 film dimensions, 599-600  
 film, for television, 479  
 filming techniques, 478  
 filters, for additive systems, 88  
   for densitometry, 237-243  
   gelatin, 227  
   glass, 227  
   heat-absorbing, 227, 239, 242, 291, 292, 294  
*Fink, D G*, 392, 476  
 Finlay mosaic, 22  
*Fischer, F*, 431  
*Fischer, R*, 308  
 fixing photographic, 195, 321-324  
 flare, 52, 56, 63, 214-215, 224, 244, 247, 298, 403, 491, 492, 544  
 flash-bulbs, photographic, 156, 202, 218  
 flash, fill-in, 218  
 flashing, for contrast control, 64, 532, 539, 542, 554  
 flesh, colour, 38, 43, 44, 180-184, 276  
 flicker, 21, 369, 371, 377, 479  
 flight simulators, 418  
*Flory, R E*, 412, 413  
 flowers, reproduction of, 35, 39, 135, 278  
 fluorescent colours, 94, 97, 240  
   lamps, 98, 152-153, 156, 159  
 fly-back time, 480  
 flying-spot scanner, 482-483, 492, 503, 505  
 fog, photographic, 270, 309  
 foliage, 38, 39  
*Forrester, S D*, 257  
 four-tube television cameras, 406-408, 484  
*Fowler, V J*, 433, 441  
 frames, in television, 371  
 Fraunhofer lines, 147  
 free standards conversion, in television, 477  
 frequency modulation, 453, 466, 498  
*Friedman, J S*, 9  
*Fritz, N L*, 203, 206, 324, 331  
 fruits, 38  
 Fujichrome films, 198  
 Fujicolor films, 196  
 full-radiator locus, 158  
 full radiators, 141, 158, 159  
*Gabor, D*, 422, 441  
 Gabor tube, 422  
*Gale, R O*, 204, 206, 257  
*Gamble, C W*, 534  
 gamma, in photography, 49, 231, 240, 244, 246, 491, 492  
   in television, 386, 417, 462, 463, 491, 492  
   correction, 386-390, 396, 397, 449-452, 461-463  
*Ganguin, K O*, 317, 331  
*Gardner, A V*, 478, 494  
*Gaspar, B*, 325  
 Gasparcolour, 325  
*Gehret, E C*, 317, 331  
 gelatin, 189-192, 211-212  
 Gemini system, 478  
*Gendron, R G*, 129, 132, 138, 357, 363  
 Gevachrome films, 198  
*Gibson, K S*, 99, 122, 123  
*Gilbert, J C G*, 507, 513  
*Giles, C H*, 257  
*Ginsburg, C P*, 498, 513  
*Glafkides, P*, 331  
*Gledhill, R J*, 320, 331  
*Glenn, W E*, 432, 441  
*Glesmann, M C*, 331  
 gloss, 40  
   of reflection prints, 215  
*Goddard, M C*, 243, 257, 258  
*Godowsky, L*, 200  
*Goldmark, P C*, 503, 513  
*Goldsmith, T T*, 478, 494  
*Gostang, J W*, 89, 95  
*Gouriet, G G*, 372, 391, 392  
*Graham, C L*, 257  
*Graham, R*, 429, 441  
 graininess, 224, 337, 341, 342, 344-347  
 grains, photographic, 193, 194, 333-334, 343

## INDEX

- Grant, D E*, 362, 363  
 granularity, 337-349  
 graphical construction, colour television, 468-471  
*grass*, 24, 37, 180-184, 276  
*gravure*, 522-523  
*Gray, F*, 380, 381  
*Gresham, D C*, 547, 564  
 Gresham-McCorquodale system of masking, 547  
 grey contact screens, 532  
*Grey, S*, 412, 413  
 greyness, per cent, of inks 559  
*greys*, 44, 181, 182, 276, 378  
 grids, of television tubes, 378, 414  
*Griffiths, F A*, 486, 487, 492, 494  
*Groet, N H*, 204, 205, 206, 360, 362  
*Grum, F*, 149, 150, 164, 227, 258  
*Grunwald, F S*, 371, 391  
*Guld, J*, 99  
*Gussinger, B E*, 500, 513  
*Gundelfinger, A M*, 289, 306  
*Gunderson, K E*, 494  
*Gutenberg, J*, 518  
*Gutteridge, C*, 276, 279  
  
 halation, 324, 354, 362  
 half-tone, in printing, 52, 333  
*Hall, V C*, 575, 577  
*Hallam, C D*, 534  
*Halliday, R E J*, 297, 306  
*Halstead, M B*, 163, 164  
 H and D curves, 231  
*Handley, C W*, 156, 164  
 Hanover bars, in television, 454  
*Hanson, W T*, 19, 89, 95, 134, 138, 202, 204, 206, 207, 213, 221, 258, 264, 268, 276, 277, 279, 315, 331, 360, 362, 363, 487, 494  
*Happé, L B*, 257, 334, 363, 501, 513  
 hardening, in photographic processing, 191-192, 324  
*Harding, H G W*, 144, 149, 164  
*Hardy, A C*, 78, 95, 123, 528, 534, 565, 566-568, 577  
 Hardy and Wurzburg scanners, 566-568  
*Harnish, D P*, 331  
*Harris, I*, 545, 546  
*Harrison, G B*, 78, 95, 202, 206  
*Harrop, L C*, 493, 494  
*Hartsuch, P J*, 548, 564  
*Harvey, E A*, 232, 257  
*Haslam, R*, 257  
*Haupt, G W*, 122  
*Hayer, L*, 478, 494  
*Hayes, H E*, 568, 577  
 haze, 39, 42  
*Hecht, S*, 181, 185  
 helical scanning, on magnetic tape, 498-501  
 Heliochromes, xix  
  
*Hell, R*, 571, 577  
 Hell scanners, 570, 571  
*Helson, H*, 179, 185  
*Henderson, S T*, 148, 164  
*Hendley, C D*, 181, 185  
*Hepher, M*, 319, 331, 531, 532, 534  
*Hercok, R J*, 232, 257  
 Hertz, unit of frequency, 368  
*Higgins, G C*, 27, 298, 306, 331, 337, 363  
 highlight mask, 262, 536, 539, 541, 548, 550, 554, 557  
 highlights, 52, 63, 217, 260, 286, 533, 577  
 hill and dale recording, 508  
*Hirsch, C J*, 440, 441  
*Hodgkiss, D*, 148, 164  
*Holloway, F P*, 156, 164  
*Holmes, M C*, 455, 476  
 holographic recording, 506-507, 513  
*Homolka, B*, 307  
*Hopkinson, R G*, 121, 122  
*Horn, R*, 257  
*Horner, R G*, 78, 95  
*Hornsby K M*, 200, 206, 331  
*Horton, C H*, 204, 206, 268, 276, 279  
*Houston, R A*, 3, 9  
*Hubbell, D C*, 257  
*Huboi, R W*, 47, 293, 306  
 hue, 43, 70, 71  
     changes in, caused by exposure level, 248-249  
     error, per cent, of inks, 560  
     errors, in television, 454, 468  
     Munsell, 71  
     variations of, 38  
*Hull, J N*, 147, 164  
*Hunt, R W G*, xix, 15, 19, 47, 52, 55, 57, 61, 62, 69, 103, 118, 119, 120, 121, 122, 123, 167, 172, 173, 176, 177, 179, 180, 185, 214, 215, 220, 221, 244, 257, 288, 290, 294, 295, 306, 344, 363, 376, 391, 418, 441, 491, 494, 544, 546  
*Hunt, Robert*, xix  
 Hunter-Penrose Autoscan, 571  
*Hurter, F*, 231  
*Hurvich, L M*, 141, 164  
 hypo solution, 195, 322-324  
  
 Iccolor process, 317  
 iconoscope, 393, 414  
 Ilfochrome films, 200  
 Ilford colour prints, 209, 325  
 illuminant colour, 38, 42, 44-46, 156, 202, 247-248, 297, 439-440  
 illuminants, chromaticity co-ordinates of, 159, 594  
     standard, 96, 159, 598  
 illumination levels, 171, 587  
     units, 586-587  
     uniformity of, in sensitometers, 225

- image-iconoscope, 395  
 image-orthicon tube, 397  
 image structure, in colour photography, 332-363  
*Inada, G*, 500, 513  
 incandescent sources, 140-142  
 index tubes, 427  
 infra-red, 46, 142, 201, 203, 227, 239  
 inks, standard, 562-563  
     used, in printing, 560-562  
 in-phase chrominance signal, 457, 459  
 Instamatic, 202, 599  
     Pocket, 202, 599  
 integral tripacks, 193, 343, 358-362, 373  
 integrating to grey, 46, 284-288, 293  
 inter-image effects, 34, 134, 227, 267-270, 321, 323, 325, 490, 537  
 interlacing, 369-370, 421, 484  
 inter-layers, in films, 360  
 intermediate films, 204-205, 240  
 International Standards, 234, 257  
 inter-negative films, 204-206, 210, 246, 555  
 inter-negatives, for reflection prints, 210  
 inter-reflections, in an image layer, 211-214  
 Ives-Abney-Yule compromise, 89, 133, 385  
 Ives chromoscope, 27  
*Iwasaki, M*, 500, 513  
  
*Jackson, M G A*, 155, 163, 164  
*Jackson, R N*, 427, 441  
*James, I J P*, 403, 405, 407, 408, 412, 413  
*James, J E*, 221  
*James, T H*, 258, 298, 306, 331, 339, 363  
*Jameson, D*, 141, 164  
*Jesty, L C*, 369, 391, 392, 420, 421, 435, 441  
 Johnson mosaic screen plate, 22  
*Johnston, F B*, 531, 534  
*Jones, A H*, 112, 123, 409, 413  
*Jones L A*, 147, 150, 164, 213, 221, 418, 441  
*Judd, D B*, 94, 95, 98, 114, 121, 122, 123, 152, 164, 185, 254, 258  
 judgement, basis of, 36  
*Julian, D B*, 320, 331  
 just noticeable differences (j n d), 112, 346  
*Justice J W H*, 429, 441  
  
*Kalman, P G*, 422, 441  
*Karowski, W A*, 405, 413  
*Kaufman, A*, 155, 164  
*Kaufman, M*, 392, 476  
*Keeling, D*, 157, 164  
 Kell factor, 369  
*Kell, R D*, 412, 413  
*Kelly, K L*, 117, 122, 123  
*Kemp, J G*, 156, 164  
*Kent, D E*, 408, 413  
*Kerr, G P*, 147, 164  
*Kilminster, R*, 571, 577  
  
*Kisner, W. I*, 204, 206, 360, 363  
*Kitchin, H D*, 498, 513  
*Kitching A*, 391  
*Kutson, D J M*, 486, 494  
*Klute, J*, 62, 69  
*Knight, R E*, 112, 123, 164, 411, 413, 486, 493, 494  
 Kodachrome systems, 200, 202, 229, 245, 314, 523  
 Kodacolor systems, 194, 196, 202, 259, 262, 315, 523  
     lenticular, 24, 25  
 Kodak Autoscreen film, 533  
     colour correcting filters, 151  
     developing agents, 311  
     dye transfer process, 189, 203, 263, 523  
     short-run system of masking, 547  
*Koerner, A M*, 228, 257  
*Koshafer, G*, 27, 194, 202, 204, 206, 207  
*Kowalski, P*, 363  
*Kozanowski, H N*, 240, 257  
*Kramer, P*, 512, 513  
 K S Paul scanner, 570  
*Kurtz, C N*, 27  
  
*Ladd, J H*, 487, 494  
*Lambert, G E V*, 149, 164  
*Lambert, R L*, 356, 363  
*Lamont, H R L*, 440, 441  
 lamp blackening, 143  
     voltages, 143  
     wattages, 143  
*Land, E H*, 94, 95, 209, 221, 248, 257, 329, 331  
 lasers, 433, 484, 511-512  
 latent image, 78, 193-199  
     changes, 228, 284, 286  
 lateral reversal, 208  
 latitude, exposure, 62  
*Lavender, W*, 485, 494  
*Lawrence, E O.*, 424, 430  
 Lawrence tube, 424, 430  
 layers, order of, in films, 193-194, 203, 204, 358, 373  
     in papers, 362  
     selective exposure of, 227  
     thickness of, in films, 343, 359  
*LeBlon, J C*, 10, 524  
*Le Grand, Y*, 9  
 lenses, anti-reflection coatings, 227  
     transmission colour of, 227  
 lenticular methods, 24, 28, 371  
 letterpress, 517-522  
*Letzer, E K*, 295-306  
*Levin, R E*, 143, 164  
*Lieberman, M*, 205, 206  
 light-emitting panels, 434  
 light sources, 140-164  
     for sensitometry, 226-227

# INDEX

- lighting contrast, 47, 62, 67, 218, 246, 491
  - diffuse, 40-41
  - directional, 40-41
  - geometry of, 47, 67
  - mixed, 46
  - north-sky, 99, 156
  - overcast, 40-41, 99, 156
  - sunny, 40-42, 99, 156
- lightness, 70, 71, 592
  - table for  $W^*$  and  $X$ , 596-597
  - variations of, 39
- Lighton, C*, 64, 69
- line frequency, in television, 380-382
- Linotype-Paul Linoscan, 570
- Lipkin, R*, 452, 476
- Lippmann, G*, xix, 7, 8
- Lippmann method, 6, 167
- liquid gate printing, 361, 362
- Lisk, K G*, 484, 494
- lithography, 522
- logarithmic scales, 230-231
- Log-Etronic scanners, 574, 575
- Loughlin, B*, 427, 441
- Loughren, A V*, 392, 442, 476
- Lovick, R C*, 205, 207
- Lowry, E M*, 356, 362
- luminance, 71
  - correcting signal, 407
  - factor, 71
  - levels, 218, 587
  - levels, different, 50
  - ranges, in scenes and pictures, 214-218, 418
  - signal, 375-377, 444-445, 452
  - units, 586-587
- luminosity, 51, 70, 71, 121, 218
- Lythgoe, J N*, 13, 19
- Lythgoe, R J*, 342, 345, 363
  
- MacAdam, D L*, 44, 47, 78, 84, 89, 94, 95, 98, 112, 118, 123, 127, 135, 138, 147, 152, 164, 179, 180, 183, 185, 276, 279
- Macbeth, N*, 221
- MacDonald, E*, 317, 331
- Machem, K R*, 498, 513
- McKinney, R G*, 257
- McLaren, K*, 114, 123
- MacLeish, K G*, 234, 257
- McMann, R H*, 485, 494
- MacNicol, E F*, 13, 15, 19
- McRae, D H*, 297, 306
- magenta, 28, 524
- magnesium oxide, 232
- magnetic fields, 415
  - tape recording, 477, 485, 496-501, 513
- magnifications, 332-336
- make-up, stage 173
- Mannes, L.*, 200
- Marks, W B*, 13, 15, 19
- Marquart, V L*, 568, 577, 578
- Marriage, A*, 226, 257, 276, 279, 280
- Marsden, A M*, 164
- masking, 34, 134 259-280, 531, 538, 547-563, 575
  - calculation of contrasts, 271-272, 278-279
  - camera back, 557
  - colour films for, 551-554
  - electronic, 259, 487-490
  - for approximate colour reproduction, 276-278
  - for colorimetric colour reproduction, 273-276
  - for contrast, 202, 259-263, 536, 539-543
  - four-mask system, 549-551
  - highlight, 262, 536, 539, 543, 548, 550, 554, 557
  - non-linear, 555
  - practical procedures, 547-563
  - procedures, patches for, 558-559
  - special films for, 551-554
  - two-mask system, 548-549
  - two-stage, 555-556
  - unsharp, 263
  - when making separations, 270-272, 547-564
- matching stimuli, 81, 85-89, 101-104
- matrix algebra, 581-585
  - film, 189-192
- matrixing, in television, 79, 385, 387, 402
- Matthews, G E*, 200, 206
- Matthews, J A*, 180, 185, 437, 441
- Maurer, R E*, 533, 534
- Maxwell, J Clerk*, xix 10, 19, 20, 21
- Maxwell's method, 10, 15, 19
- Mees, C E K*, 194, 202, 206, 207, 258, 331, 339, 363
- Meissner, H D*, 270, 280
- memory, 36
- mercury lamps, 153
  - vapour spectrum, 153-155
- Mertz, P*, 380, 391
- metal-halide lamps, 153
- metamerism, 73, 168, 184
- Meyer, A*, 325, 331, 359, 363
- micro-dispersion method, 6, 167
- Middleton, W E K*, 149, 164, 455, 476
- Mie scattering, 358
- Miller, C W*, 278, 280
- Miller, O E*, 239, 243, 258
- Millward, J D*, 500, 513
- mireds, 144, 156
- mirror-box, 292, 294, 295
- mixed lighting, 46
- modulation transfer factor, 350
  - transfer function, 349-359
- modulator grid, in television, 414
- moiré patterns, 420, 524
- monochromatic matching stimuli, 84, 85, 87

- monochrome television receivers, effects of
  - colour on, 377, 382, 387, 452, 456, 466
- Monteath, G D*, 402, 413
- Moon, P.*, 147, 164
- moonlight, 40, 42, 51
- Moore, C*, 257, 258
- Moore, J R*, 163, 164
- Morris, R A*, 347, 363
- Morrison, J L D*, 371, 391
- Morse, R S*, 566, 577
- Morton, G A*, 392
- mosaic method, 21-24, 28, 202, 419-421, 518
  - random, 22
  - regular, 22
  - television tubes, 22-24, 419-421
- Mosby, F A*, 143, 164
- motion-picture negatives, printing, 282-283
  - photographic systems, 203-206, 600
- Mott, P G*, 203, 206
- mottle on papers, 362
- Mouchel, P*, 439, 441
- Mulliner, J*, 485, 494
- multi-layer additive television receivers, 433
- Multimask film, Gevaert, 551-552
- Munsell, chroma, 129
  - renotation, 122
  - system, 71, 113, 122
  - value, 71, 219, 254, 256
- Murray, A*, 566, 577, 431, 534, 565, 566, 577
- Murray, H D.*, 9, 123, 142, 164
- Murray, T J*, 205, 206
  
- Nash, C F*, 570, 575, 577, 578
- National Television Systems Committee (N T S C), 442
- Neale, D M*, 232, 258
- Neate, J*, 422, 441
- Neblette, C B*, 263, 280, 331
- negative-positive systems, 46, 58, 196, 200, 202, 209, 210, 238, 297, 479, 492, 537
- nerve fibres, 13
  - impulses, 13
- Neugebauer equations, 524-531, 566
- Neugebauer, H E J*, 89, 95, 524, 531, 534
- Newhall, S M*, 73, 95, 118, 122, 123, 172, 179, 185, 254, 258
- Newhauser, R G*, 389, 413
- newspapers, 537, 538, 549
- Newton, Isaac*, 3
- Newton's rings, 361
- Nickerson, D*, 114, 122, 123, 254, 258
- night scenes, 48
- nomograms, 113, 115, 116
- Norris, J C*, 356, 363
- notch filter, in television, 454
- Novick, S B*, 178, 181, 185, 389, 392, 493, 494
- N T S C phosphors, 384, 436, 438, 442, 443
  - system of colour television, 442-468, 476
- objective terms, 71
- objectives in colour reproduction, 164-185
- Ochs, S A*, 412, 413
- offset printing, 522
- Ohler, A E*, 568, 577
- Ohta, N*, 127, 128, 138, 139
- oil globules, for coupler dispersions, 194, 315
- Onley, J W*, 254, 258
- Ooue, S*, 344, 363
- opacity, 231
- orthicon tube, 396
- Orwochrome films, 198
- Osborne, C E*, 204, 206, 207, 360, 362
- out-of-focus areas, colour of, 67
- Oxenham, J K*, 429, 441
  
- Padgham, C A*, 121, 123
- Palmer, A B*, 486, 492, 494
- Palmer, D A*, 144, 164
- paired comparisons, 165
- P A L television systems, 442, 452-454, 466-468, 476, 509
- paraphenylenediamine, 192, 308
- Parker-Smith, N N*, 408, 413
- Parsons, S L*, 429, 441
- Pay, D A*, 486, 494
- P D I scanner, 566, 568-570
- peak-white, 416
- Pearson, D E*, 94, 95
- Pearson, M L*, 128, 139
- perceptibility of colour differences, 170
- Perkins, D G*, 408, 413
- Perutzcolor films, 198
- phase-detection, 383, 453, 454
- phosphor dots, 22-24, 419-421
- phosphors, B R E M A, 93, 94, 95, 126, 129-132, 138, 384, 391, 413, 438
- phosphors, efficiency, 437, 440-441
  - for television receivers, 435-439
  - linear, 417
  - N T S C., 384, 436, 438
  - sulphide, 180, 437
- photomechanical principles, 517-532
- photometric brightness, 71
  - units, 586-587
- photo-sensitive pigments, retinal, 13
- physiology of human colour vision, 12
- pick-up tubes, for television cameras, 393-401
- Pieronik, V. R.*, 288, 289, 303, 306
- Punney, J E*, 115, 122, 168, 185, 251, 253, 258, 286, 306, 487, 494
- Pitt, F H G*, 150, 164, 286, 306
- Pitt, I T*, 55, 61, 62, 69, 170, 173, 176, 177, 180, 185, 389, 392
- Planck's radiation law, 141
- Plaskett, C A.*, 156, 164
- plates, list of, xvii
  - references to, 24, 32, 39, 41, 42, 44, 46, 47, 51, 52, 67, 158, 194, 203, 204, 217,



# INDEX

- plates, references to—*continued*
  - 218, 240, 249, 263, 267, 279, 333,
  - 348, 349, 362, 376, 421, 422, 451,
  - 452, 455, 478, 524, 547, 574, 575,
  - 576
- PLUGE equipment, 492
- Plumbicon tubes, 400, 408, 481, 482, 503
- Pobboravsky, I*, 128, 139
- point-gamma, 50
- Polacolor system, 208, 325-329, 362
- polarization, 163
- polarizing filters, 163
- Pollak, F*, 257, 319, 331, 531, 534, 548, 555,
- 564
- positive-positive systems, 58, 205, 209, 479
- Powell, P G*, 234, 258
- Powers, S A*, 239, 243, 257, 258
- Pratt, G W*, 429, 441
- precision in-line television tube, 422
- preferred colour reproduction, 180
- prehardening, in photographic processing, 324
- preparing the copy, in printing, 535-546
- Preucil, F*, 531, 534, 560, 564
- primaries, unstable, in subtractive systems,
- 133, 137
- print films, 204-206, 244-246
- print-out, of dye images, 323
- print-through curve, 356
- printers, photographic, additive, 283, 289
  - Agfa, 290
  - for amateurs' negatives, 287-297
  - Gretag, 293
  - Kodak S1, 290-292
    - S3, 297
    - S4, 292
    - 1P, 293
    - IVC, 289-291
    - 5S, 293
    - 8S, 293
    - 1598, 284
    - 1599, 287-288
    - 2610, 293, 298
    - 2620, 293
  - Pako, 293
  - subtractive, 290-293
  - variable time, 289
- Printing Developments Incorporated (P D I)
  - 566, 568-570
- printing, photographic, 46, 196, 200-201, 234,
- 281-306
  - amateurs' negatives, 283
  - colour negatives, 281-306
  - contact, 234, 282
  - correction level, 301
  - grey-card technique, 282
  - lowered colour correction, 293
  - motion-picture negatives, 282-
  - 283
  - negatives with the aid of colour
  - television, 282
- printing, photographic, optical, 234, 283, 356
  - step, 283
  - studio negatives, 281-282
  - visual methods, 288
- photomechanical, 517-577
- prints from slides, 209, 210
- priorities in reproductions, 42
- processing, agitation, 228-229
  - control strip, 229
  - controlled, 228-230
  - film-process interactions, 229
  - sequences, 322-324
  - temperatures, 228, 323
  - times, 228
  - variations, 228-230
- professional photographic systems, 202-203
- projection lamps, 156, 591, 598
  - television, 418
- projective transformation, 105, 106
- proofing by television, 577
  - colour, 546
- proportionality rule, of densities, 251, 273,
- 275, 277
- Pryke, G A*, 478, 494
- psychological effects, 37, 44
- Pugsley, P C*, 574, 578
- pull-down time, 480, 481, 483
- Pullinger, A E H*, 486, 494
- pupil diameters, 117
- purity, 71
- purples, 84
  - reproduction in television, 377
- Pyke, P J*, 408, 413
- pyrogallol, 191, 307
- quadrature chrominance signal, 457, 459
- quantitative colour photography, 222-258
- quartz-iodine lamps, 143, 144, 156
- Quinn, S F*, 492, 494
- Radio Corporation of America (R C A),
  - 506, 566, 568
- rain, 42
- Ramby, P W*, 152, 164
- Rayleigh scattering, 358
- reciprocity failure, 224, 226, 301
- red, 31, 524
- red-eye effect, 158
- Redlich, H*, 508, 513
- Reed, P*, 35, 47
- Rees, H L*, 205, 207
- Reese, W B*, 221
- Reeves, R F J*, 486, 494
- re-exposure of reversal films, 196-199, 323
- reflectance, 71
- reflection factor, 71

- reflection print systems, direct, 208
  - prints, 28, 40, 46, 51, 208-221, 544-546
  - comparison with transparencies, 62
  - specular, 41
- reflectors, 218
- registration, 20, 94, 404, 408, 482
- Rehorn, M P*, 371, 392
- release prints, motion picture, 204
- relief images, 189, 361
- resin grains, 22
- resolving power, 349
- retina, 12-17, 21
  - spectral sensitivity curves of, 13
  - unwanted responses of, 17, 32, 35
- reversal colour papers, 209
  - exposure, 196, 198, 323
  - films, 196-206, 243-247, 260
  - processing, 196-200, 205, 323
- reversal-reversal systems, 205, 209, 479
- reviewing film for television, 493
- Reynolds, K Y*, 500, 513
- Richardson, A W*, 290, 294, 306
- Richey, F*, 205, 206
- Rispps, H*, 13, 19
- Robinson, K G*, 154, 164
- rods, retinal, 12
- Rogers, B C*, 155, 163, 164
- Rozzen, J*, 452, 476, 485, 494, 498, 500, 513
- Rosenthal, A H*, 434, 441
- Ross, P*, 500, 513
- Ross, R J*, 494
- Rotthaler, M*, 338, 341, 363
- Rowe, S C H*, 62, 69, 121, 123, 173, 175, 177
- Rubinstein, C B*, 94, 95
- Rushion, W A H*, 13, 15, 19, 94, 95
- Rydz, J S*, 568, 577, 578
  
- Sadowsky, M*, 429, 441
- Sanders, J R*, 484, 485, 494
- Sant, A J*, 252, 258, 267, 280
- Sato, I*, 412, 413
- saturation, colour, 19, 43, 62, 70, 71, 173, 246, 387, 407, 441, 487
  - effect of surrounds on, 62, 173
  - variations of, 40
- Saunders, J E*, 121, 123
- Sauter, D*, 155, 164
- Sawaya, K*, 501, 513
- Sawazaki, N*, 500, 513
- scanners, in printing, 565-578
  - differential masking in, 575
  - logic circuits in, 574
  - optical feed-back, 571-574
  - signal sequences, 576-577
- scanning, in television, 393, 415
- Schade, O H*, 356, 363
- Schafer, R K*, 257, 258
- Schagen, P*, 430, 441
- Schlafer, J*, 438, 441
- Schlater, J C*, 122
- Schofield, R K*, 122, 123
- Scophony, 434, 441
- scratch-suppression, 287
- screen-angles, half-tone, 524, 525
- screen-grid, in television, 417
- screen, half-tone, in printing, 519, 547, 574
- screen-luminance, in projection, 215, 218
- screens, for projection, 362, 501
- S E C A M television system, 442, 452-454, 466-468, 476
- Serbeck, J T*, xix
- Seeley, G M*, 229, 257
- self-converging television display tubes, 421-422
- Selwyn, E W H*, 150, 164, 286, 306, 337, 338, 339, 351, 363
- sensation magnitudes, 119, 121
- sensitizing dyes, 193
- sensitometers, 224-227
  - camera, 224
- sensitometric pictures, 223
- sensitometry, 223-230
- separation negatives, 189, 270, 547-559
- shadow-mask tube, 22, 419-421, 484
- shadows, 217, 218, 260, 286, 577
- sharpness, 28, 204, 224, 349-362, 452, 460, 466, 468, 479, 523, 550
- Sheldrick, G E A*, 232, 257
- shot-change detector, 486
- side-bands, 370, 455, 465
- Sigler, H*, 570, 578
- signal-to-noise ratio, 385, 398-401
- signals, television, processing of, 384-387
- silver-halide grains, 193, 194, 333-334, 343
- sine-wave test objects, 350-352
- single side-band transmission, 370, 455, 465
  - stimulus method, 166
- Siocos, C. A*, 492, 494
- skin colour, 38, 43, 44, 180-184, 276
- slope centre, 305
  - control, 288, 298-306
  - value, 305
- Smith, F H*, 576, 578
- Smith, J H*, 539, 546
- Smith, J T*, 203, 206
- Smith, R B*, 25, 27
- Smith, R C*, 9, 27
- Smith, W J*, 534
- sodium lamps, 4, 5, 153, 160, 162
- solar altitude, 150-152
  - radiation, 147-152
- solid objects, complications with, 62
- Soren, A. L*, 203-207
- sound track, on films, 501, 505, 600
  - processing of, 324
- spectral colour reproduction, 3-9, 167-168
  - luminous efficiency function, 111, 595
  - locus, 81, 83, 84, 595
- spectral-power converging filters, 144-146

# INDEX

- spectral power distributions, 97, 140-164, 591, 598
  - sensitivities for block-dye systems, 132
  - for real-dye systems, 133
  - for television cameras, 387, 409, 487
  - of films, 33, 487
  - of films, shifted, 34, 134, 278, 386, 537
  - of papers, 300, 301
  - of television camera tubes, 401-402
  - sensitivity curves, negative parts of, 79, 87, 134, 384, 387
- spectrum, 3, 29
- speed of light, 368
- Spencer, D A*, 202, 203, 206, 207
- Spencer, R H*, 485, 494
- Sponable, E I*, 431, 441
- Spooner, A M*, 478, 494
- spot monitor, in photographic printing, 297
- Sproson, W N*, 27, 387, 392
- stability of dye images, 257
- Staehle, H C*, 545, 562
- Staes, K*, 257, 258
- stage make-up, 173
- Stalley, A D*, 498, 513
- standard deviate observer, 168
  - illuminants, 96, 159, 598
  - observers, 98-101, 595
  - inks, 562-563
  - whites, 232
- standards conversion, in television, 477
- starch grains, dyed, 22
- stereoscopic effects, 47, 62
  - reproductions, 47
- Stevens, J C*, 121, 123
- Stevens, S S*, 121, 123, 220, 221
- Stewart, J*, 143, 164
- Stiles, W S*, 100, 123, 164
- still pictures, in television, 484, 485, 500, 506
- St John, K*, 577, 578
- Stone, S M*, 433, 431
- Stott, J G*, 362, 363
- Stott, P*, 163, 164
- Strange, J. W*, 143, 164
- Street, J N*, 574, 577
- Stuart, P R*, 422, 441
- Studer, F J*, 144, 164
- studio negatives, printing, 281-282
- Stultz, K F*, 337, 339, 363
- sub-carrier, in television, 382, 388, 425, 454, 465, 466, 467, 506
- subjective effects, 44-46, 56-62, 116-121, 172-175
  - scaling, 121-122
  - terms, 71
- subtracting-grey effect, 39-40, 218
- subtractive dyes, 29-32, 124-132, 559-563
  - Umberger's theory of, 135-137
  - methods in colour photography, 189-206
  - principle, 28-34, 124-139
- subtractive principle, defects of, 32, 124-139
  - quality, 138
  - systems, colorimetry of, 124
  - television receivers, 434
- successive frame methods, 20-21, 28, 370-371, 402, 432
- sulphite, 191, 192, 321
- sunlight with skylight, 97, 148-152, 598
- Super 8 film, 206, 335, 501-503, 512, 599, 600
- suppressed field tele-recording, 484
- surface colours, 92-94
  - reflections, 163, 214, 215, 216
- surrounds, effect of, 33, 38-40, 56, 62, 118-121, 172, 179, 211, 218, 244, 396, 439-440, 491, 493
- Svaetichin, G*, 13, 19
- Syke, G*, 258
- symmetrical resolution in television, 368-369
- Syverud, W L*, 288, 289, 303, 306
- Tajiri, A*, 412, 413
- Takemura, Y*, 412, 413
- Tamaoki, T*, 500, 513
- Tan, A L*, 412, 413
- Tarkington, R G*, 203, 207
- Tarif apparatus, 486
- Taylor, A H*, 147, 164
- Taylor, D M*, 484, 494
- Taylor, E A*, 289, 306
- Taylor, E W*, 408, 413
- Technicolor camera, 373
  - process, 192, 204, 517, 523
- Teldec system, 507-511
- tele-cine equipment, 239, 479-484, 491, 493, 503
- tele-recording, 478, 484-485
- television camera tubes, 393-402
  - spectral sensitivities of, 401-402
  - cameras, 393-413
    - arrangements, 402-403
    - automatic registration, 408
    - four-tube, 406-408, 484
    - image equality in, 403-404
    - R-Y-B, 404-405
    - single-tube, 412
    - spectral sensitivities of, 387, 409
    - two-tube, 374
  - display tubes, Apple tube, 429
    - Banana tube, 430
    - decoding, 425, 429
    - Gabor, 422
    - indexing, 427-429
    - Lawrence (Chromatrons) 424-425
    - self-converging, 421-422
    - shadow-mask, 22, 419-421, 484
    - single-gun, 424-425
    - Trinitron, 25, 421
    - Zebra, 429
- lines, 368-369

- television, viewing distances, 336  
 televizing techniques, 478  
 temperatures of light sources, 141  
 terminology, colour, 70-71  
 test strips in photographic printing, 297  
 Thames mosaic, 22  
 Theile, R, 476  
 Thrille, J R, 268, 270, 279, 331, 348, 359, 360, 362, 363  
 Thomas, D S, 205, 206, 207, 324, 331  
 Thomas, H, 392, 476  
 Thomas, W, 181, 185, 258, 282, 306  
 Thompson, H C, 412, 413  
 Thomson, L C, 13, 19, 455, 456, 476  
 Time-Life Springdale scanner, 568  
 timing, in photographic printing, 283  
 Tintometer system, 122  
 tolerances in pictures, 43  
 tone reproduction, 33, 48-69, 138, 178, 214-218, 243-246, 259-263, 386-390, 396, 417, 490-493, 522, 533, 536-537, 539-543, 545, 556, 558-559, 577  
   in duplicating, 64, 259-263, 536, 539-543  
   in television, 66, 386, 390, 416, 417, 462, 463, 491, 492  
 Tooms, M S, 498, 513  
 Townsend, G B, 392, 476  
 transfer characteristics, 490-493  
 transformation equations, 103, 445, 472-473, 583  
 transmission factor, 71  
   of colour television signals, 367-392  
 transmittance, 71  
 transparencies, 40, 44, 201, 543-546  
   comparison of, with reflection prints, 62  
 Tremmel, C G, 331  
 trichromatic colour reproduction, 10-19  
   defects, 17  
   matching, 73  
 tri-linear plots, 256, 285  
 Tri-mask film, Kodak, 551-554  
 Trinitron, 25, 421  
 trinoscope, 27, 418, 484  
 tripack films, 193, 343, 358-362, 373  
 Tripal system, 509  
 triple projection, 11, 20, 28, 418, 432  
 tristimulus values, 77  
 tritanopia, foveal, 455  
 Tuck, F A, 155, 164  
 Tull, A G, 257, 258  
 tungsten-halogen lamps, 143, 144, 156  
 tungsten lamps, 140-144, 156, 226-227  
   light, 42, 45, 140-146, 153, 156, 159, 162  
 Turner, E L, 532  
 Turner, J R, 362, 363  
 two-colour reproductions, 94, 137  
 two-signal colour television, 390  
 Tyndall, E P T, 99  
 Type A films, 46  
 Type B films, 46  
 Type F films, 46  
 Uffers, H, 155, 164  
 ultra-violet, 15, 34, 43, 46, 201, 204, 358, 373  
 Umberger, J Q, 135, 139  
 Umberger's theory, 98  
 undercolour correction, 576  
   removal, 575-576  
 Underhull, W T, 408, 410, 413  
 uniform colour space, 111-115, 127-132  
 unmatchable colours, 73, 78  
 unsharp mask, 263, 411, 550, 552, 575  
 unstable primaries, 133-135  
 unwanted absorptions, of dyes, 32, 35, 127, 206, 213, 262, 263, 537  
   colours, in inks, 556  
   responses of retinal cones, 17, 32, 35  
 $u, v$  diagram, 112  
 $U^*, V^*, W^*$  colour space, 112-114  
 UVW-system, 112, 249, 589, 594  
 vacuum contact printing frames, 554  
 Van Beers, R F, 144, 164  
 Van Doorn, A G, 400, 402, 403, 412, 413  
 $V_\lambda$ -curve, 111, 595  
 Venus, R, 418, 441, 484, 494  
 Verbrugghe, R, 257, 258, 478, 494  
 Vericolor films, 196  
 Vickerstaff, T, 125, 138  
 video-cassettes, 495-513  
 Videoprinting system, 484  
 video tape-recordings, 477, 485, 496-501  
 vidicon tube, 398-400, 481, 482, 593  
 Vidtronics, 485  
 viewing conditions, see surrounds  
   identical, 48  
   standard, in graphic arts, 544  
   distances, 332, 336  
 vignetting, 214, 215, 224, 225  
 virtual image method, 27  
 visual appreciation, 35-47  
   evaluation, 228  
   purple, 12  
   resolution, 332-333, 356-357  
   scales, 254  
 Vitum, P W, 268, 270, 279, 319, 331, 348, 360, 362  
 VLP (video long play) discs, 511  
 Voglesong, W F, 239, 251, 253, 257, 258, 288, 289, 303  
 Wait, D H., 347, 363  
 Wald, G, 13, 15, 19  
 Walker, R, 485, 494  
 Wall, C M, 203, 207

# INDEX

- Wall, E J*, 10, 19  
*Walsh, J W T*, 164  
 wanted colours, in inks, 556  
*Ward, P C*, 55, 61, 69, 176, 185  
 washing, in photographic processing, 322-324  
*Watson, R N*, 267, 280  
*Watt P B*, 234, 252, 258  
 wavelength, 4  
*Wayne, P*, 478, 494  
*Waz, E M*, 282, 306  
*Weale, R A*, 10, 13, 15, 19  
 wedding pictures, 217  
 wedges, sensitometric, 224-225  
*Weimer, K R U*, 429, 441  
*Weiner, P K*, 412, 413  
*Weissburger, A*, 319, 331  
*Wentworth, J W*, 418, 441, 476, 491, 494  
*West L E*, 257  
*West, P A*, 282, 306  
*Westlund, A E*, 143, 164  
*Weston, M*, 486, 494  
*Wheeler, L J*, 334, 363, 481, 494  
 white, luminance of in television displays, 440-441  
     standard in television, 439-440  
*Whitehead, R C*, 482, 494  
 whites, 51, 214-218, 232, 276, 378, 439-441, 493  
 Wiener spectra, 340-342  
 Wien's radiation law, 141, 144  
*Wilby, W P L*, 574, 578  
*Williams A L*, 257  
*Williams, F C*, 212, 221, 227, 253, 258  
*Willmer, E N*, 455, 476  
*Wilson, M H*, 94, 95  
*Winch, G T*, 118, 123  
*Winter, L M*, 62, 69, 173, 177, 180, 185, 389  
*Wintringham, W T*, 93, 95  
*Witherell, P G*, 114, 122  
*Wood, C B B*, 408, 413, 486, 487, 492, 494  
 worked example in colorimetry, 589-593  
*Wright, H*, 113, 123  
*Wright, W D*, v, 9, 13, 19, 99, 110, 112, 118, 123, 455, 456, 476  
*Wright, W W*, 421, 441  
*Wurzburg, F L*, 78, 95, 528, 534, 565, 566-568, 577  
*Wyszecki, G*, 98, 113, 114, 123, 128, 139, 152, 164  
  
 xenon arcs, 155, 156, 220, 431, 554, 574  
 XYZ-system, 101-111, 249, 594  
  
*Yagi, M*, 500, 513  
*Yancey, R W*, 289, 306  
 yellow, 28, 31, 523  
     filter layer in films, 193-195  
*Young, B M*, 118, 123  
*Young, Thomas*, 10  
*Yule, J A C*, 89, 95, 128, 134, 139, 263, 273, 276, 280, 531, 533, 534, 547, 548, 557, 560, 564, 568, 575, 577, 578  
  
 Zebra tube, 429  
*Zubler, E G*, 143, 164  
*Zudema, J W*, 205, 206, 207, 324, 331  
*Zweig, H J*, 339, 363  
*Zwick, D M*, 204, 206, 207, 331, 344, 345, 346, 347, 348, 349, 359, 360, 361, 362, 363, 440, 441, 493, 494  
*Zworykin, V K*, 392, 393

